Héctor Díaz

Opinion on the art industry

HECTOR DIAZ

Opinion on the art industry by **Héctor Díaz**

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The crisis of permanence:
Why contemporary realism is the antidote to disposable art

By: Héctor Díaz & Javier Arizabalo
Media outlet: HECTOR DIAZ
Date: November 4, 2026
Link: https://hectordiaz.art/editors-p

The contemporary art ecosystem is experiencing a crisis of meaning. As digital acceleration, hyperconsumption, and financial speculation dominate the industry's discourse, we have begun to dangerously blur the line between decorative painting and transcendental art.

Today, an alarming amount of "art" is produced, consumed, and forgotten with the same immediacy as social media content. Much of it is designed for instant gratification, to fit the aesthetic of a showroom or art fair, or worse, to match the furniture in a home or office.

However, the historical function of art is not mere decoration. Art exists to build a legacy, to defy the passage of time, and to document the depths of the human condition. Faced with this culture of the ephemeral and the disposable, the return to absolute technical, pictorial, and conceptual mastery, through the rigor of contemporary realism, does not represent a setback in the history of art; it is, in fact, the most radical and necessary act of rebellion of our time.

Often, the market misinterprets realism, reducing it to mere photographic imitation or an empty display of virtuosity. This reading is as superficial as it is misguided. True contemporary realism demands a level of conceptual and physical discipline that directly confronts modern immediacy. Building a visual legacy requires an unwavering commitment to the craft; it demands a patience that today feels subversive.

As a gallery owner, I have had the privilege not only of representing but also of closely observing the mechanism of this rigor through the work of one of the world's most outstanding contemporary realist painters: Javier Arizabalo. His methodical process is not merely a technique, but a philosophical manifesto against the speed of industry. In a world where novelty is demanded daily, Arizabalo can dedicate months, half a year, or even longer to the creation of a single spectacular painting.

This extreme dedication to the craft naturally leads us to a broader question about the current landscape of the primary market in the United States: Why does so much of the figurative art elite feel so vibrant abroad? Javier Arizabalo reflects on the specific historical and pedagogical ecosystem that makes this possible in the country where he has lived his entire life: Spain.

"The dominance of realist and hyperrealist currents in Spain is not a random phenomenon, but rather the result of a convergence between monarchic tradition, patronage, and a solid pedagogical structure. Unlike other global artistic centers where abstraction dismantled technical craftsmanship, Spain has maintained a 'plastic continuity.'

This is explained, first and foremost, by the heritage of the Royal Collections. These holdings—nourished over centuries by masters from across Europe under the auspices of the Crown, as well as those emerging from Spanish creation itself—established a foundation of realism that eventually led to the creation of the Prado Museum. This institution has not only preserved the Baroque legacy but has also ensured that the fundamental references of Spanish figuration—such as Velázquez or Zurbarán—remain accessible to both the public and artists as a permanent visual reference.

This institutional accessibility was reinforced and modernized with the arrival of the Thyssen-Bornemisza collection. The agreements of 1993 and, more recently, the 2022 agreement with the Thyssen family, have consolidated an international axis of figuration in Madrid. This axis spans from Dutch realism to contemporary photorealism, allowing for a fluid dialogue between national tradition and external currents.

Socioeconomically, the emergence of a thriving bourgeoisie following the end of the Ancien Régime and the industrialization of certain regions generated a level of patronage that favored academic and Impressionist trends. Figures like Ignacio Zuloaga, Ramón Casas, or Sorolla found essential support among these elites for a style of painting that, while modern, did not renounce technical mastery. This economic foundation allowed figurative painting to remain professionally viable and respected beyond the capital's administrative center.

On the educational level, the work of the Schools of Arts and Crafts has been the silent engine of this persistence. Institutions focused on the technical training of artisans and artists, placing life drawing and technical drawing at the heart of their pedagogy. This educational network democratized access to the craft and created a 'critical mass' of artists with exceptional representational skills. The combination of these factors—a solid institutional history, committed regional bourgeois patronage,

and uninterrupted technical training—explains why Spain is today a sanctuary for realist painting on a global level".

Yet, this European sanctuary does not exist in isolation from the American collector. The American appreciation for such mastery has deep historical roots.
The strong presence of classical realist art in U.S. museums is largely due to the magnificent work of the art dealer Joseph Duveen. During the late 19th and early 20th centuries, he facilitated the massive transfer of masterpieces from Europe to American collectors. Many of these works form the core of institutions like the National Gallery of Art in Washington and the Metropolitan Museum of Art in New York today, establishing the enduring foundation of American appreciation for European mastery.

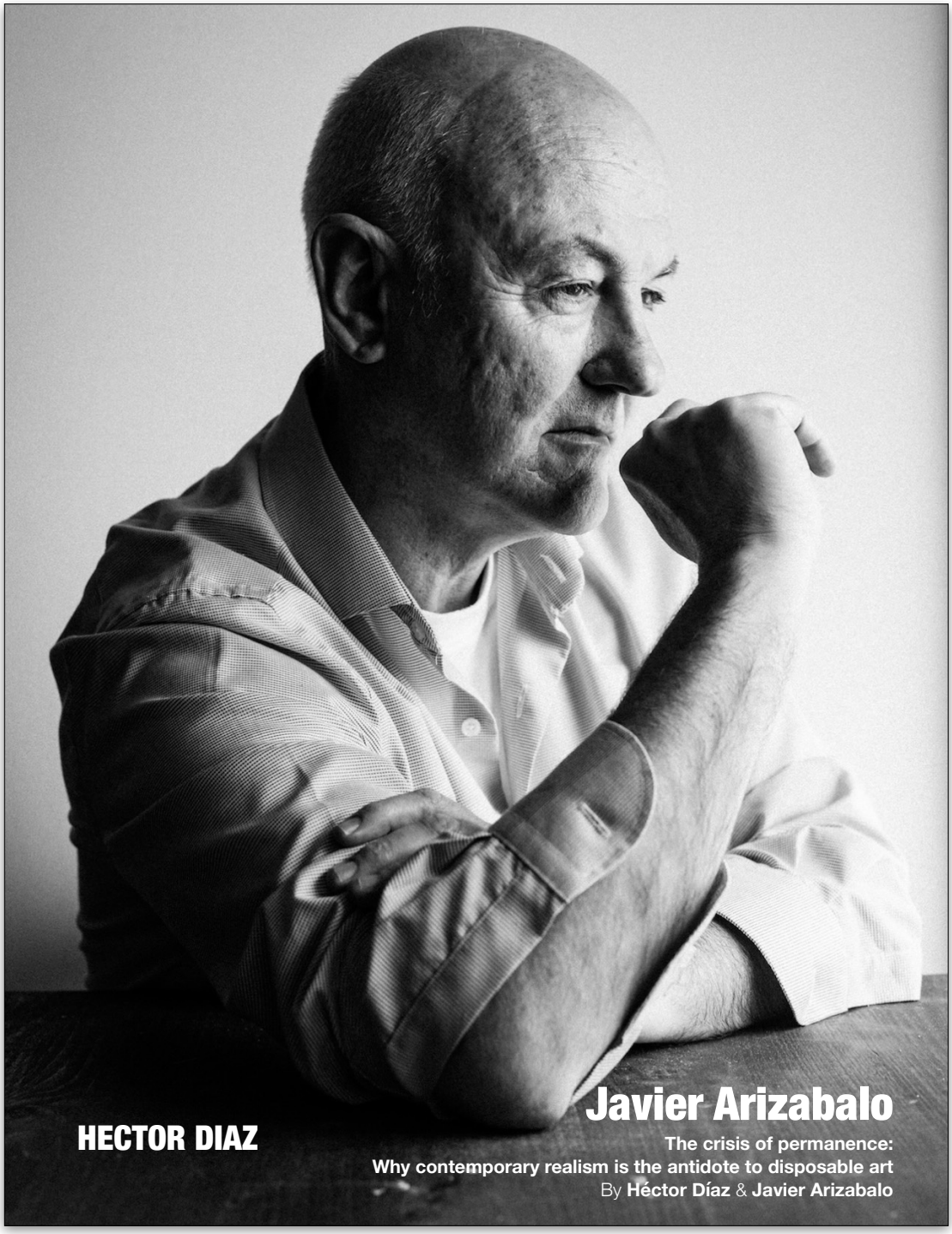
Today, this transatlantic dialogue continues. The pursuit of rigorous representational art is kept alive not only by discerning collectors but by American artists who share this unwavering commitment. Creators such as Steven Assael, Jacob Collins, Anthony Waichulis, Casey Baugh, Lee Price, Annie Murphy-Robinson, Amanda Greive, and Mary Carroll, stand as prime domestic examples of this dedication to technical and conceptual mastery. Like Arizabalo, they refuse to yield to the ephemeral.

The art world—gallerists, collectors, curators, publishers, and so on—faces a crucial decision today. It can continue to feed a bubble of fleeting aesthetic trends, where value is measured by immediate impact and decorative potential, or it can assume a historical responsibility as guardians of cultural heritage. Supporting artists who demonstrate unwavering technical, pictorial, and conceptual mastery is not just an aesthetic choice; it is fostering and supporting what will endure.

True art is not made to inhabit the present, but to conquer history.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

Javier Arizabalo
French-Spanish Realist Artist


HECTOR DIAZ
Javier Arizabalo
The crisis of permanence:
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By Héctor Díaz & Javier Arizabalo

Against subjective interpretation: The author's voice as the sole objective truth

Case study: Edgar Mendoza's “Submarine”

By: Héctor Díaz & Edgar Mendoza
Media outlet: Ser Empresario
Date: October 5, 2026
Link: https://www.serempresario.com.mx/contra-la-interpretacion-subjetiva-la-voz-del-autor-como-unica-verdad-objetiva/

When viewing a work of art, it is very easy to settle solely for the "visual impact"—that first impression and feeling it immediately generates within us. However, as I have always maintained, this is the most unfair way to understand a painting.

Unfortunately, it is common for many galleries to foster this superficiality by presenting "personal" and highly "subjective" versions of artworks. By imposing external interpretations to make a piece more "digestible" or commercial, they end up distorting and silencing the artist’s true message.

At HECTOR DIAZ, our commitment is radically different. We do not merely promote artworks; our mission is to share the true story, context, and vision of the creators in the purest and most authentic way possible. We firmly believe that no one has the right to rewrite or filter what the artist has captured on canvas. Our role is not to invent meanings, but to serve as a transparent channel that directly connects the creator’s mind with the collector’s sensibility.

The artist always expresses "something" deeply their own in each piece: a personal anecdote, an ideal, or an introspective search. Knowing this background, told exactly through the voice of the person who created it, is what truly allows us to appreciate the artwork from a more authentic perspective. For this reason, at the gallery, we are committed to explaining and presenting art through the artists' own words.

The text I present below is a faithful reflection of this philosophy. Through his own reflections, Master Edgar Mendoza shares with us the visual and conceptual narrative behind "Submarine." I invite you not to settle for just the initial "visual impact"; read his words, understand his intent, and allow Mendoza himself to guide you through that mysterious threshold into his depths.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

Submarine by **Edgar Mendoza** (2018, Oil on Canvas, 71 x 61 cm)

"Discover the monsters that inhabit your depths, and talk with them..."
The phrase is about the exploration and confrontation of our deep mysteries, perhaps to answer our concerns that might lead us to resolve the end of a path. But to reach that depth in a search toward our inner world, every path first has a beginning...

"Submarine" is a painting that represents that first step toward the threshold of an entrance; in its allegory and visual narrative, it only wants to pause at the symbolic representation of that beginning without going further into the depths.
Its main symbols are shown through a nude, drowsiness, and a separate creature...

This subtle beginning is starring a woman who is about to fall asleep and is on that boundary between the first phase of light sleep and slumber. At this moment, reality is altered, and anything can happen... The interesting thing about this phase of lethargy is the partial loss of control from not knowing whether we are asleep, awake, or in a state whose rules of logic are confused in a mixture of reality or unreality, which gives rise to that necessary subjectivity in my narratives. We enter that unique and indefinite zone where objective realities and subjective realities can mix at the same time, even if they are incoherent and without being able to control their logic, which imposes itself upon us.

My work, in general terms, precisely has as one of its main pillars the representation of painted images that look real to convince us of their own unreality. The nudes I paint can show vulnerable characters who seek refuge in the settings and clothing to resolve their purpose or expose their problem... but they can also express secure and balanced attitudes that do not need to cover the intention of their goals with unnecessary garments.

The woman has entered a semi-conscious state in search of her monsters; she does so completely nude, secure, and determined. In her primary logic, she and we all know that we don't go into the water dressed... she must enter without clothes because to begin searching for what is needed, she must be fully convinced to take that step to freely feel the water soaking the senses of her skin.She submerges herself in those depths as if it were a sea, between reality and unpredictable imagination. Before... Perhaps she was reading Jules Verne or watching a movie about submarines; maybe she needed to find answers to the problems and concerns about her existence that have been affecting her lately.

We are our own monsters that disturb our reality; going out to search for them within ourselves is an act of maturity that sometimes takes a lifetime to get just one answer.

HECTOR DIAZ


ARTÍCULO
CONTRA LA INTERPRETACIÓN SUBJETIVA: LA VOZ DEL AUTOR COMO ÚNICA VERDAD OBJETIVA


ARTÍCULO POR
HÉCTOR DÍAZ
¿QUIÉN DECIDE
LO QUE significa
una obra?
LA INTERPRETACIÓN
TAMBIÉN PUEDE
TRANSFORMAR UNA OBRA
HÉCTOR DÍAZ DEFIENDE
LA IMPORTANCIA DE
ESCUCHAR PRIMERO LA
VOZ DEL ARTISTA.
ART. EN WWW.SERMEPRESARIO.COM.MX

Beyond the screen: The rigorous anatomy of a digital art exhibition

The Javier Arizabalo Case: Spaces of Freedom and Contemplation

By: Héctor Díaz
Media outlet: Ser Empresario
Date: September 14, 2026
Link: https://www.serempresario.com.mx/mas-alla-de-la-pantalla-la-rigurosa-anatomia-de-una-exhibicion-de-arte-digital/

In the contemporary art ecosystem, the transition toward digital platforms has generated a widespread misconception: the idea that an online exhibition consists, simply, of selecting a group of artworks and uploading them to a website. While this purely transactional model abounds, it is diametrically opposed to what constitutes a true exhibition structured to consolidate an artist's historical legacy, ensure value for collectors, and strengthen the gallery's institutional prestige.

The background of an institutional-grade Online Exhibition demands monumental curatorial, editorial, and technological rigor. It is not a sales catalog, but an immersive experience built upon ten fundamental pillars:

1. **Curatorial rigor:** The selection of artwork obeys a discourse and a purpose, exactly like in a museum space.

2. **Critical depth:** Essays written by the artist, the curator, or the gallerist, which provide conceptual grounding to the body of work.

3. **Editorial record:** The design of an exhibition catalog that is not limited to collecting purposes, but functions as a historical, galleristic, and artistic record of the show.

4. **Complementary editorial archive:** The exhibition catalog is only the starting point; a structured gallery offers additional reference catalogs that allow a panoramic view of the creator's evolution over time.

5. **Comprehensive historical archive:** Surpassing the standard of a simple resumé by integrating artist statement, third-party essays, and interviews compiled over the years.

6. **Web architecture (UX):** The programming of the platform that transcends the simple visualization of images to offer a design and an immersive, clean, and organized user experience.

7. **Interwoven digital ecosystem:** Beyond the design of a single page, it is the fluid interconnection between the Viewing Rooms, the exhibition platform, and the comprehensive artist profile, creating a coherent and unified infrastructure.

8. **Media management:** The drafting and strategic distribution of a Press Release, achieving its publication and articulating an active dialogue with specialized journalistic criticism across different continents.

9. **Borderless reach:** While media management attends to the press, global reach requires simultaneous dissemination and positioning strategies directed straight to collectors and audiences in multiple countries.

10. **Global language:** The comprehensive translation of all this technological, editorial, and documentary infrastructure into English; the indispensable bridge to transcend Spanish-speaking markets and internationalize the art.

This profound restructuring of the exhibition model is neither fortuitous nor sudden. The professionalization of these areas is the only path toward international transcendence. As I have previously stated in *El Economista*, building a technological and curatorial infrastructure of this caliber obeys a long-term vision:

- ***"Revolution and disruption in the art industry: The path is online"*** (2021) [Original publication in Spanish]

- ***"The secret of art galleries that transcend: The Editorial Department"*** (2025) [Original publication in Spanish]

It has taken the gallery years of continuous work to consolidate and mature these structural pillars in order to put them into practice in large-scale projects.

Spaces of Freedom and Contemplation: Javier Arizabalo's digital debut

It is precisely under this vision that ***Spaces of Freedom and Contemplation*** marks a definitive milestone by being the first purely digital exhibition for both **HECTOR DIAZ** and **Javier Arizabalo**. Carrying out this project in the past would have been unfeasible without the maturation of the ten aforementioned pillars.

Presented simultaneously to audiences in the United States, China, the United Kingdom, and the United Arab Emirates, the show is backed by a robust platform that includes several interconnected web pages and three free reference catalogs (***100 Masterpieces***, ***50 Drawings***, and ***25 Portraits)***, in addition to a deep documentary archive.

Under the gallery's strict curatorial criteria—based on **technical mastery, pictorial resolution, and conceptual depth**—the exhibition presents paintings from the **"Girls" series.** Through oil on canvas and polyester, Arizabalo outlines an exploration of the female figure as a vehicle of autonomy and serenity, proposing a contemplative gaze on the body in a state of conscious rest.

Considered a defining master of our time, Arizabalo captures in these pieces a freedom that is not understood as movement or action, but as the ability to occupy a space with confidence and emotional fullness.

The exhibition is a compelling testament to how the digital environment, executed with rigor, is capable of connecting exceptional mastery with a global audience, safeguarding the artist's legacy in the long term.

Discover ***Spaces of Freedom and Contemplation*** (July 16 – October 16, 2026) at the following link:

https://hectordiaz.art/javier-arizabalo-sfc

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

HECTOR DIAZ

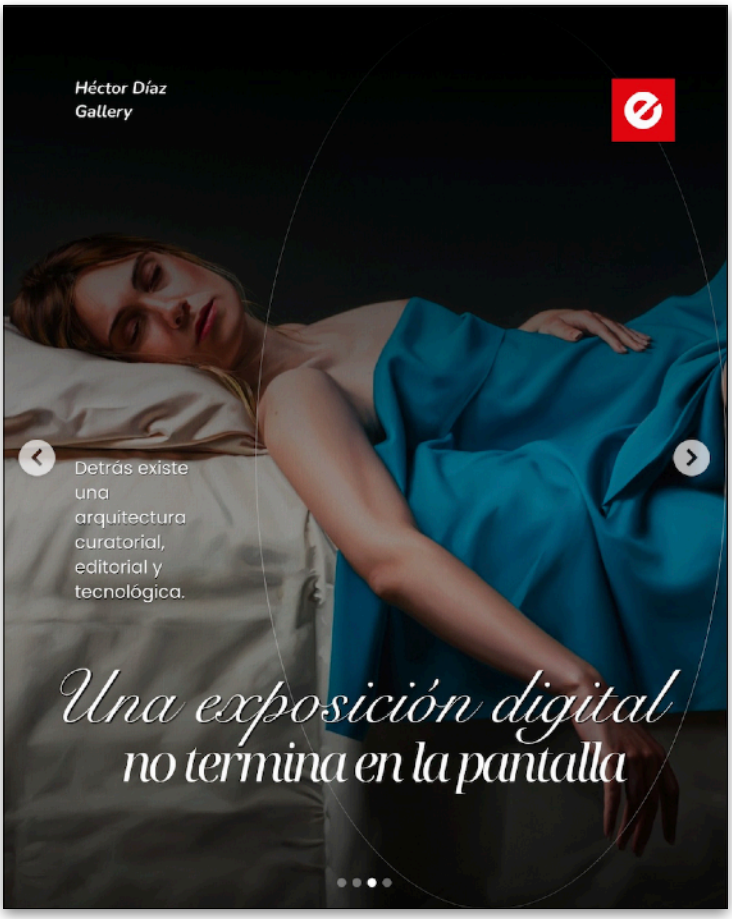

Javier Arizabalo
Spaces of Freedom and Contemplation
July 18–October 18, 2025
HECTOR DIAZ
ARTÍCULO
MÁS ALLÁ DE LA PANTALLA: LA RIGUROSA ANATOMÍA DE UNA EXHIBICIÓN DE ARTE DIGITAL

HECTOR DIAZ


SER EMPRESARIO
Colaboración editorial
MÁS ALLÁ DE LA PANTALLA
La rigurosa anatomía de una exhibición de arte digital
¿Qué existe detrás de una exposición digital de grado institucional?
HÉCTOR DÍAZ
presenta el caso:
Javier Arizabalo
Spaces of Freedom and Contemplation


Hector Díaz
Gallery
Ensayo sobre exposición digital de grado institucional y evolución del arte
Exhibición Digital y la Evolución del Arte

HECTOR DIAZ


Héctor Díaz
Gallery
Detrás existe una arquitectura curatorial, editorial y tecnológica.
Una exposición digital no termina en la pantalla


Artículo completo
Héctor Díaz
Gallery
Ensayo que analiza a profundidad cómo funciona verdaderamente una exposición digital de grado institucional y cómo el arte ha evolucionado hacia modelos que requieren mucho más que una plataforma para mostrar imágenes.
ART. POR HÉCTOR DÍAZ EN SEREMPRESARIO.COM.MX

Why art exhibition spaces don’t sell

The Jean Lachapelle Effect

By: Héctor Díaz
Media outlet: El Economista
Date: November 20, 2025
Link: https://www.eleconomista.com.mx/opinion/salas-exposiciones-arte-venden-efecto-jean-lachapelle-20251120-787522.html

The essential—and often misunderstood—function of exhibition spaces

Mounting an art show in a gallery is a logistical and conceptual challenge that goes far beyond merely hanging paintings. Transporting pieces from the studio to the exhibition hall requires extreme precision and sharp logistics. Curatorship, museography, and discourse are artistic disciplines in their own right, and operational costs are both high and varied.

Despite executing a perfect corporate-cultural choreography, commercial success is not guaranteed. Art rarely sells simply because of its spectacular nature. What can be ensured—and this is the primary objective—is the generation of a memorable experience for the community and the consolidation of the space's cultural value.

Galleries typically structure their operations along two axes:

- Corporate: The area dedicated to strategic management, sales, and administration.
- Exhibition Spaces: The physical space dedicated to the public presentation of artworks.

The apparent lack of logic in exhibiting art in a room with low sales potential is not a mystery, but rather a reality accepted by the industry. Except in global capitals, local markets are rarely capable of acquiring an entire collection, as both collectors and high-value collections tend to be international in scope.

It is important to note that galleries do place art within their exhibition spaces, but this commercialization is limited. For example: if Javier Arizabalo, one of the world's most prominent hyperrealist painters, presents a solo show of 15 paintings in Zapopan, it is unlikely that the local market will absorb the entire production. The preferences and purchasing power of local collectors may not align with an artist of his caliber. Nevertheless, this exhibition immediately becomes a cultural event of great impact and regional significance.

Thus, the primary function of the exhibition is to serve as a cultural offering for the community, much like theater or cinema. The challenge, however, lies in the fact that there is no guarantee the community will visit the show, nor that it will become a social or cultural "must-see" in the city.

Understanding the role of the Public Relations specialist

Cultural enterprises possess the unique power to bring together people of diverse ages, genders, and backgrounds. But how is this attendance achieved?

While the gallerist possesses a vast network of contacts and collectors (many of them international), their main focus is directing the business, not public relations. Therefore, their reach in managing local audiences can be restricted. This is where the role of the Public Relations (PR) Specialist becomes indispensable.

The PR specialist is commonly confused with a salesperson. Their mission is not commercialization; that responsibility—a titanic one in this sector—falls to the gallerist or their specialized sales team.

If the Curator is fundamental to the conceptual dialogue of an exhibition, the PR specialist is fundamental to the social experience. Their vocation lies in charisma: the capacity to attract and influence audiences. It is vital that the PR specialist knows the gallery, the discourse, and the artworks inside out, but it is equally important that their strategy is respected and followed.

The PR specialist is the face of the gallery and the event to the community, charged with invitations, hospitality, and, above all, ensuring a notable and memorable experience for attendees.

The success of PR management in these events is based on dispelling fears and refocusing attention on the cultural and spiritual value of the works, rather than on the commercial transaction.

Jean Lachapelle, a prominent PR specialist in Jalisco, sums up the challenge when inviting people outside the art scene:

“I often receive a 'no' to invitations because they don’t know about it, they are afraid, they think it will be boring, or they even feel obligated to buy a piece of art; I always focus on letting them live an experience with culture, letting themselves be surprised… letting their imagination soar.”

An excellent PR specialist does not just influence people; they also manage media relations. What would an event be without press coverage? It is indispensable for the publicist to have solid relationships in digital, print, and television media, and even within the social press.

Common Business Models for galleries and PRs

The public relations specialist can be hired and compensated in various ways, with the most common models being:

- **Fixed fee per event.** The PR specialist commits to summoning and attending to a specific number of people (art lovers, cultural agents, friends, etc.).
- **Fixed fee per person.** The PR specialist focuses on inviting and attending to a select, high-profile group (collectors, business leaders, influencers, etc.).
- **Commission per sold work.** The PR specialist summons a large number of people, among whom are probable collectors. If a work is placed in a collection through one of the PR's guests, they receive a percentage (generally between 5% and 15%) of the paid amount.

Note: It is common for a sales commission to complement the fixed fee per event or per person models.

The Jean Lachapelle effect: a case study

HECTOR DIAZ Gallery began operations in January 2020, inaugurating its first Exhibition Space in Zapopan in the second half of 2021, following the pandemic. Being a gallery with an international vocation featuring global artists and collectors, the main challenge was local positioning—seeking to captivate the Guadalajara community with exhibitions of great resonance.

I had the fortune of meeting Jean Lachapelle, a young architect who stood out for his charisma, background, and profound knowledge of art. In this sector, many pretend to be PRs, but without the necessary vocation and charisma, their management is limited to impersonal invitations. True audience management requires authentic connections.

Jean assumed responsibility for Public Relations for our international gallery in a city with deep roots in local art. He was the architect of a strategy that summoned more than 1,000 people across just 10 shows in little over a year, positioning the gallery as one of the most culturally and socially relevant of the moment.

The secret? Understanding that an international gallery needs the backing of a local PR specialist, as they are the direct bridge between the cultural offering and the community.

All invitations bore the legend: "Jean Lachapelle Invites." Although they included the gallery logo, we always gave him his place as "Symbolic Director" of Public Relations.

I witnessed hundreds of people arrive at the gallery and affectionately greet Jean, who would then introduce me. I understood they were there for him; my role was different, and he shined in his.

This respect is vital. The envy some gallerists feel toward the social leadership of their PRs is a catastrophic defect, as the attempt to "bypass" the publicist to achieve a sale is usually motivated by ego.

This young man, under 30 years old, managed to position an international gallery in a complex city like Guadalajara. His secret? His charisma. Ours? Total support for his work.

An outstanding PR specialist is not measured by the size of their contact list, but by the affection and credibility they generate in the community. If the central purpose of the exhibition space is the cultural offering, respect and support for the public relations specialist are indispensable.

Final reflections

Gallery Exhibition Spaces exist to exhibit art, not primarily to sell it.

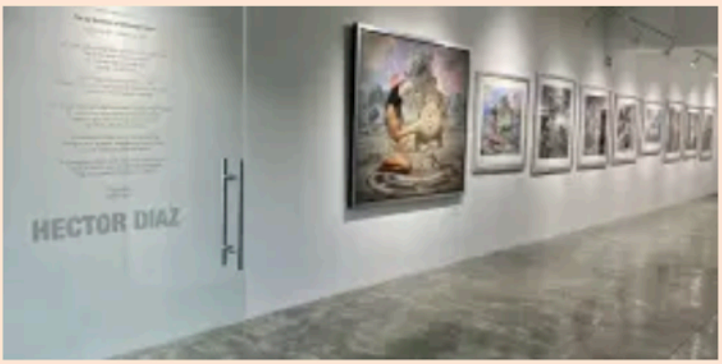
PR specialists are not salespeople; they are the gallery's ambassadors to the community.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

HECTOR DIAZ

Por qué las salas para exposiciones de arte no venden. El efecto Jean Lachapelle

Por
Héctor Díaz



OPINIÓN

Por qué las salas para exposiciones de arte no venden. El efecto Jean Lachapelle

Por Héctor Díaz
-20/11/2025 - 9:47

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www.eleconomista.com.mx/arteseideas

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Por qué las salas para exposiciones de arte no venden. El efecto Jean Lachapelle

Montar una muestra de arte en una galería es un desafío logístico y conceptual que va mucho más allá de colgar cuadros. El traslado de las piezas desde el estudio a la sala de exhibición requiere una extrema precisión y una logística afilada. Curaduría, museografía y discurso son disciplinas artísticas en sí mismas, y los costos de operación son elevados y variados. A pesar de ejecutar una coreografía empresarial-cultural perfecta, el éxito comercial no está garantizado. El arte rara vez se vende por su espectacularidad. Lo que sí se puede asegurar, y que es el objetivo primordial, es generar una experiencia memorable para la comunidad y consolidar el valor cultural del espacio.

Texto completo:
eleconomista.mx

EL ECONOMISTA
JUEVES
20 de noviembre del 2025

PIB Cultural en 2024

Participación por sectores

Artesanías	18.4%
Contenidos digitales e internet	18.1%
Medios audiovisuales	17.2%
Diseño y servicios creativos	14.5%
Artes escénicas y espectáculos	7.0%
Patrimonio cultural y natural	6.1%
Libros, impresiones y revistas	5.8%
Formación y difusión cultural	5.6%
Artes visuales y plásticas	4.5%
Música y conciertos	2.8%

FUENTE: CUENTA SATÉLITE DE LA CULTURA DE MÉXICO 2025 / INEGI

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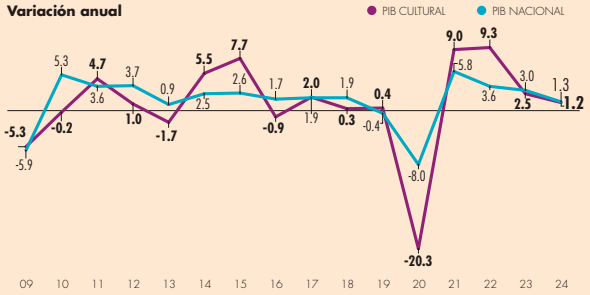
8 de cada 10 mexicanos declara haber leído algún contenido digital o impreso: MOLEC

https://www.eleconomista.com.mx/arteseideas/8-10-mexica nos-declara-haber-leido-con tenido-digital-impres o-molec-20 25111 8-78 7116. html

El PIB cultural frente al PIB nacional

La cultura, como un sector de gran relevancia dentro de la economía nacional, ha demostrado un comportamiento procíclico en los últimos 15 años. Ha pasado ya la recuperación acelerada posterior a la pandemia de 2020 y persiste el crecimiento, pero en menor proporción a los tres años precedentes.



FUENTE: CUENTA SATÉLITE DE LA CULTURA DE MÉXICO 2025 / INEGI — GRÁFICO EE

Resultados de la Cuenta Satélite de la Cultura de México 2025

Crece 1.2% el peso de la cultura, decrece su fuerza laboral

- El sector cultural demuestra un comportamiento estable, congruente con el de la economía nacional entre 2023 y 2024, aunque su crecimiento ya no es en la magnitud que registró durante los dos años posteriores a la pandemia de 2020

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Las actividades culturales en México conforman un sector productivo importante para la economía nacional. En 2024 el valor generado por el sector de la cultura ascendió a 865,682 millones de pesos, provenientes de la producción de artesanías, eventos de artes escénicas, medios visuales, libros y hasta la práctica y difusión cultural en internet.

Para dimensionar la importancia de la cultura en la economía: este sector aportó 3 de cada 100 pesos (2.8%) del PIB de México en 2024, de acuerdo con cifras de la Cuenta Satélite de la Cultura de México realizada por el Instituto Nacional de Estadística y Geografía (Inegi).

El estudio del Inegi, presentado este miércoles, muestra que la variación interanual (es decir, el crecimiento entre 2023 y 2024) de la participación de la cultura dentro de la economía nacional fue de 1.2 puntos porcentuales.

Persiste el crecimiento de la economía cultural, aunque ya no tiende a alcanzar los índices que mostró en los dos primeros años post pandemia: 2021 (3.0%) y 2022 (2.9%). El sector muestra un comportamiento estable alineado con los parámetros de la economía nacional.

Los subsectores de cultura que presentaron mayor crecimiento durante 2024 fueron: música y conciertos, con una variación interanual de 14.9 puntos porcentuales; diseño y servicios creativos, con 7.7 puntos, y artes visuales y plásticas, con 5.3 puntos porcentuales.

En contraste, las actividades que el año pasado vieron reducida su participación dentro del PIB cultural fueron: artesanías (-3.8), medios audiovisuales (-3.6) y patrimonio cultural y natural, con 3 puntos porcentuales menos que la aportación del 2023.

Pese a la variación decreciente de casi cuatro puntos porcentuales en la actividad de artesanías, ésta se mantuvo como la de mayor peso, con una participación de 18.4% del total de la economía cultural. Le siguen los contenidos digitales e internet, con un peso específico el año pasado de 18.1%, y los medios audiovisuales, incluida la cinematografía, con una aportación al sector de 17.2 por ciento.

Disminuyen empleos

Es prudente hacer una comparativa entre el crecimiento de la economía cultural con los indicadores anuales sobre la generación de empleo.

De acuerdo con la Cuenta Satélite de la Cultura, durante 2024 el sector generó 1 millón 430,528 puestos de trabajo, equivalentes al 3.5% de las plazas generadas por el total de la economía. Estos indicadores muestran una disminución de 2,852 puestos laborales frente al 2023, es decir una reducción de 0.2 puntos porcentuales.

Analizando los reportes anteriores de la Cuenta Satélite de la Cultura, se observa un decrecimiento ya de dos años en las plazas laborales generadas por el sector cultural, toda vez que de 2022 a 2023 el decrecimiento fue de 1.4 puntos porcentuales, que representan una disminución de 20,906 puestos de trabajo. Aunque es preciso indicar que los números de 2023 y 2024 todavía tienen estatus de preliminares, de acuerdo con el Inegi, por lo que pueden variar una vez consolidadas las estadísticas.

Estos indicadores contrastados entre la generación de empleo, a la baja en los dos últimos años, y el ligero crecimiento de la participación de la cultura en la economía nacional, en precios constantes, sugieren que la fuerza laboral dentro de la cultura tiende a generar más aportación desde el trabajo individual en los últimos años.

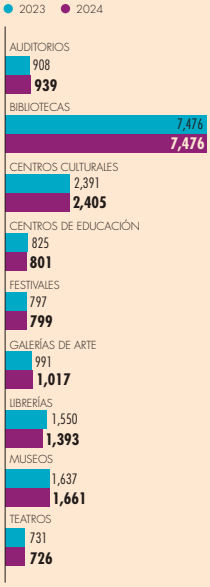
La actividad de artesanías se ha mantenido, por un margen considerable, como la que más puestos de trabajo genera dentro de la economía, con un total de 30.2% de las plazas dentro del sector cultural en 2024; seguida por el diseño y servicios creativos (15.7% de los puestos de trabajo), medios audiovisuales (11.8%) y el quehacer alrededor de los libros, impresiones y revistas, con el 8 por ciento.

La Cuenta Satélite de la Cultura de México, presentada este miércoles, muestra que la variación interanual (es decir, el crecimiento entre 2023 y 2024) de la participación de la cultura dentro de la economía nacional fue de 1.2 puntos porcentuales; música y conciertos, diseño y servicios creativos, artes visuales y plásticas son las áreas que más crecieron

Qué tenemos

En cifras, tenemos más auditorios, centros culturales, festivales, galerías de arte y museos y menos teatros, librerías y centros de educación que en 2023

Infraestructura cultural en México | TOTAL DE UNIDADES



FUENTE: ELABORACIÓN PROPIA CON DATOS DE LA CUENTA SATÉLITE DE LA CULTURA DE MÉXICO 2025 DEL INEGI.

The secret of art galleries that transcend: The Editorial Department

The art of organizing, understanding, and sharing an artist's trajectory and work

By: Héctor Díaz
Media outlet: El Economista
Date: October 3, 2025
Link: https://www.eleconomista.com.mx/opinion/secreto-galerias-arte-trascienden-area-editorial-20251003-780008.html

Introduction

In the ecosystem of art galleries, the most visible areas are undoubtedly Exhibitions and Collections.

However, there is a less known area, yet one that is fundamental to the success of the others: the Editorial Department.

This department is the most consequential for the gallery, its artists, and its collectors, as it transforms the lives and art of those represented into a legacy.

In this world, "pseudo-artists" are the rule, while true artists are the exception. Let us not forget the essential questions: Is every painter an artist? Is every painting art?

In this industry, exhibitions are ephemeral: they last one or two months in a gallery, and three or four months in a museum.

In this trade, there is only one excellent collector: the next one.

While managing a gallery amidst artists, exhibitions, and collectors is complex, only the editorial aspect guarantees that the ephemeral transforms into the permanent, thus achieving transcendence.

Any "Art Shop" can boast of many exhibitions, and any "pseudo-gallerist broker" can manage sales.

But only institutionalized, international art galleries that represent true artists can assume, sustain, and boast of a serious editorial department.

Understanding the Editorial Department

The essence of the Editorial Department is research and publishing; therefore, its development demands deep specialization from the gallery on several fronts: Analysis, Copywriting, Editing, Style Correction, Translation, Image Compilation, Editorial Design, and the guidance of experts with excellent taste.

An artist's legacy is supported and organized through publications with a clear hierarchy of importance, ranging from the foundational to the highest editorial honor:

- **Base Documentation.** This is the information that defines the artist's trajectory and conceptual framework. It contains the essential elements for their presentation: the Artist Statement, Biography, Exhibition History, and Bibliography.
- **Essays.** Fundamental writings (internal or third-party) that validate and amplify the artist's discourse within the market and specialized criticism.
- **Media & Communications**. Dissemination tools that articulate the artist's narrative to the press and the public. This includes Articles (opinion pieces for media), Press Releases (formal information on exhibitions, events, or achievements), and Media Compilations (external appearances in the press and communication platforms).
- **Wall Text.** Exhibition and didactic material (captions and curatorial texts) designed for the public visiting the exhibitions.
- **Minor Catalogues.** These publications are operational and specific in nature, designed mainly for the Collections area. Their focus centers on: Exhibitions (solo, duo, or group), Works for Sale (available originals and graphics), or Specific Themes (iconic works, highlighted series, etc.).
- **Major Books.** These are publications that imply significant editorial effort and establish the artist's authority through deep study. They encompass biographical monographs, books dedicated to specific series, collections, or eras, as well as retrospectives or definitive compendiums of their work.
- **Catalogues Raisonnés.** These represent the highest editorial honor for an artist. They document all, or nearly all, of their body of work. Their publication not only consolidates the legacy but serves as the pillar that guarantees the authenticity of the pieces and backs the collector's investment.

A losing business or a barometer of quality

The reasons why most galleries lack an editorial department are many, but they boil down to two: investment and commitment.

An editorial department demands investment in time and money, as well as the hiring of specialized personnel. It also requires the initiative to undertake, develop, and successfully conclude such editorial projects.

True representation of an artist by a gallery must include this initiative; artists are creators, not editors.

The objective of this investment is the transcendence of the artist and their art, solid positioning in the industry, and providing invaluable documentary backing for collectors.

As Larry Gagosian once noted, the editorial arm of his gallery is a "losing" business. However, artists and collectors love books.

What gallery would invest in a book if they didn't believe in the worth and future of their artist?

The quality of editorial production is, in essence, a barometer of the quality of the represented artists.

Conclusions

It is urgent that galleries become aware of their editorial responsibility. Even on a small scale, without a formal department, it is imperative that they produce minimal documentation, such as writing an essay, a short biography, or a well-organized exhibition history.

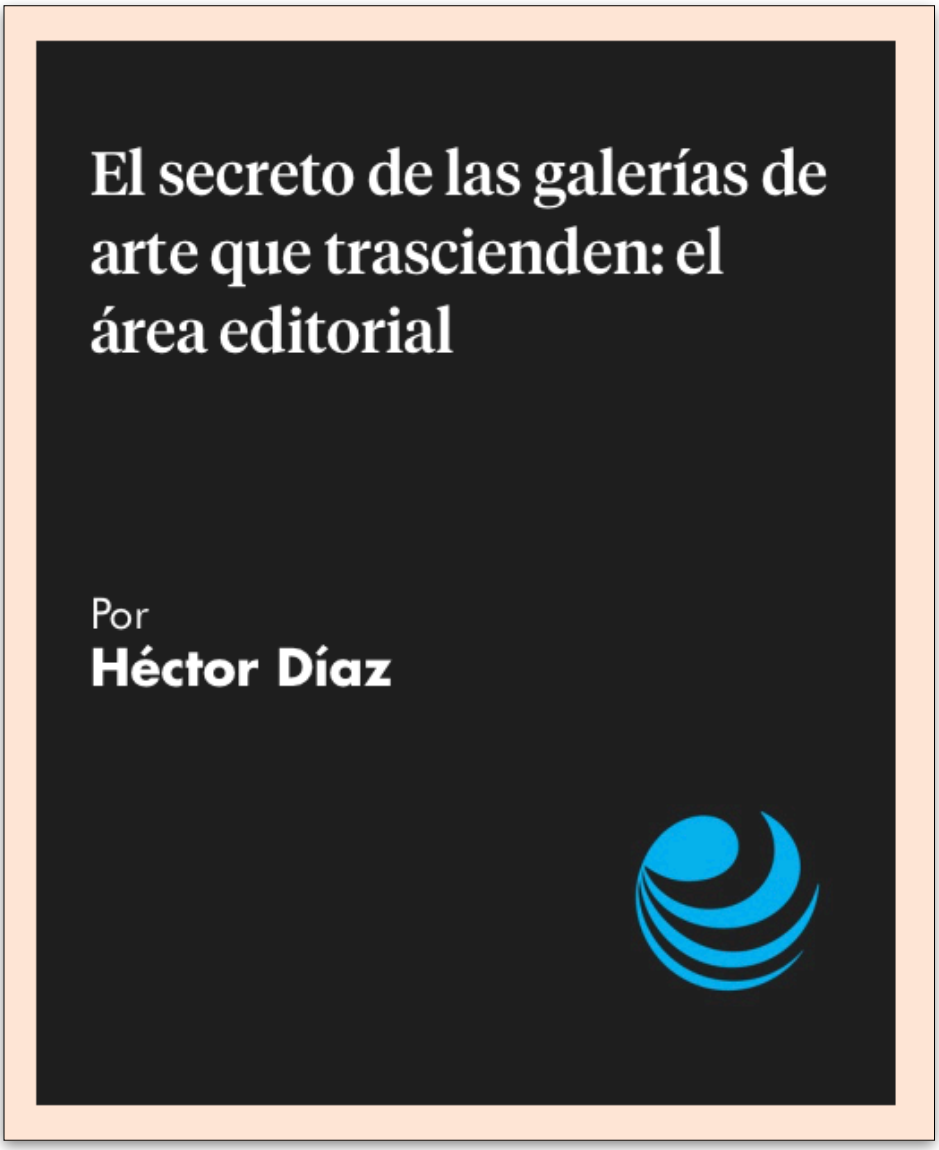
Artists do not just need "ephemeral" exhibitions and "sporadic" sales; they need solid editorial backing that constructs their historical narrative.

Galleries must assume a real commitment to their artists to initiate and materialize these initiatives.

The gallery must be that space which ensures that the art of those it represents manages to transcend.

In the end, it is not about simply being a known gallery, but about being a respected gallery; and the Editorial Department is the means to achieve it.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


El secreto de las galerías de arte que trascienden: el área editorial
Por
Héctor Díaz

Present, Future, Past: Artist representation in art galleries

By: Héctor Díaz
Media outlet: El Economista
Date: June 8, 2025
Link: https://www.eleconomista.com.mx/opinion/presente-futuro-pasado-representacion-artistas-galerias-arte-20250608-762750.html

Introductory context

Today, any artist and any gallery is international. We are experiencing, like never before, the globalization and digitization of the art industry. Reports on collecting and the art market from Artsy and Art Basel & UBS in recent years indicate that around 80% of art acquisitions occur digitally; those without a presence and strategy in the digital world are effectively out of the industry, competing only locally and regionally.

We are witnessing a massive production of "artists" and "art," but this is not matched by the available galleries. Thousands of students graduate from fine arts schools every year, while at the same time, more galleries close their doors annually.

Galleries are too scarce, and extremely selective with the representations they assume. Financially speaking, an emerging artist represents a cost; this is why galleries tend to incorporate mid-career or established artists, as they are validated brands known in the market that require less investment for their positioning or commercialization.

The main challenge for a contemporary artist is to learn about sales strategies, digital marketing, content creation, and brand positioning.

The operation of a gallery entails enormous challenges worthy of an international organization: work teams, artists, national and international collectors, gallery and museum exhibitions, events, fairs, auctions, alliances, media relations, editorial matters, websites, social media, logistics, financial planning, and so on.

The main challenge for Mexican galleries is entering the international market. According to Magnus Resch, an economist specializing in the art industry and author, Mexico in 2024 holds less than 1% market share of global art sales. The Mexican art industry is locked in its own market; it must find channels to the outside world.

Like any business, there are regular galleries, good galleries, and very good galleries.

Present

Regular galleries—or rather, art shops—work with the present of the artists. Their business model consists of selling whatever works are available. Sometimes they hold exhibitions, mainly group shows with many artists and works; their strategy is to sell—it doesn't matter what or to whom. The artists are part of a model that favors the misnamed gallerist—who is truly just a commission broker—but not the artists themselves. If one believes that simply because they sell pieces they are a good option, they are mistaken; yet, this is what abounds in droves. Their commissions tend to be as high as those of a gallery, but without all the benefits. They collaborate.

Present and Future

Good galleries work with the present and the future of the artists. They are characterized by understanding the creator today, and by their projection in the market and industry in the medium term. They usually plan well-curated solo exhibitions with professional teams, either in the gallery or in museums. They focus on the artist's positioning through exhibitions, fairs, auctions, and international markets. They distinguish themselves by supporting their artists in the creation of artistically and financially viable series. They represent.

Present, Future, and Past

Very good galleries work with the present, the future, and the past of the artists. These organizations, or gallerists, understand that the more organized an artist's past is, the more integrally they are presented in the present, and the more their projection into the future is potentialized. They understand the artist not only today but in all their stages. They support them with gallery and museum exhibitions, prominent collections, fairs, auctions, alliances, market openings, catalogues or books, media coverage, curators, work teams, and digital strategies. The artist has worldwide representation.

Reflections

The more artists a gallery has, the more mediocre its representation. Gagosian has around 250 artists, but it has 19 locations—that is, fewer than 15 per gallery. The international standard for a medium-sized gallery with a single location is between 20 and 40 artists. How is it possible that in Mexico there are pseudo-galleries with 100, 150, 200, and even 300 artists? Magical Mexico.

The obligatory question is: how many "very good" galleries do we have in Mexico? We are very few.

The great challenge for Mexican galleries is institutionalization and internationalization.

This should not discourage artists, but rather encourage them to professionalize and prepare themselves in areas outside the studio, as Mexican galleries are experiencing a moment of stagnation.

Gagosian only represents artists when they are already successful on their own. True galleries do not seek problems; we seek opportunities.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Presente, futuro, pasado: la representación de artistas en las galerías de arte
Por
Héctor Díaz*

Columna invitada

Héctor Díaz*
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Presente, futuro, pasado: la representación de artistas en las galerías de arte

Contexto introductorio
Hoy en día cualquier artista y galería son internacionales. Estamos viviendo, como nunca antes, la globalización y digitalización de la industria del arte. Los reportes sobre coleccionismo y el mercado del arte de Artsy y Art Basel & UBS de los últimos años informan que alrededor del 80% de las adquisiciones de arte se dan digitalmente; quienes no tengan presencia y estrategia en el mundo digital, están fuera de la industria compitiendo únicamente local y regionalmente.

Estamos presenciando una producción masiva de "artistas" y "arte", pero no es equiparable con las galerías disponibles. Cada año se gradúan miles de estudiantes de escuelas de bellas artes, a la par de que cada año cierran más galerías.

Las galerías son demasiado escasas, y extremadamente selectivas con las representaciones que asumen, porque un artista emergente es un costo, financieramente hablando, por eso suelen incorporar de mediana carrera o consolidados, ya que son marcas validadas y conocidas en el mercado que requieren menos inversión para su posicionamiento o comercialización.

El principal reto de un artista contemporáneo es aprender de estrategias de venta, marketing digital, creación de contenido y posicionamiento de marca.

La operación de una galería conlleva retos enormes dignos de una organización internacional: equipos de trabajo, artistas, coleccionistas nacionales e internacionales, exposiciones en galería y museos, eventos, ferias, subastas, alianzas, medios de comunicación, temas editoriales, sitio web, redes sociales, logística, planeación financiera, etcétera.

El principal reto de las galerías mexicanas es ingresar al mercado internacional, según Magnus Resch, economista especializado en la industria del arte y autor de libros, México en 2024 tiene menos del 1% de participación de mercado en las ventas de arte mundiales; la industria mexicana del arte está enfrascada en su propio mercado, debe encontrar canales hacia el exterior. Como cualquier empresa, existen galerías regulares, buenas, y muy buenas.

Presente
Las galerías regulares, o más bien dicho, las tiendas de arte, trabajan con el presente de los artistas. Su modelo de negocio consiste en vender las obras que hay disponibles; algunas veces hacen exposiciones, principalmente colectivas, con muchos artistas y obras; su estrategia es vender, no importa qué ni a quién; los artistas son parte de un modelo que favorece al mal llamado galerista –realmente un comisionista– pero no a ellos; y si se cree que porque venden piezas son buena opción, están equivocados, pero es lo que abunda y a montones. Sus comisiones suelen ser tan altas como las de una galería, pero sin todos los beneficios. Colaboran.

Presente y futuro
Las galerías buenas trabajan con el presente y el futuro de los artistas. Se caracterizan por entender al creador hoy, y por su proyección en el mercado y la industria a mediano plazo. Suelen planear exposiciones individuales bien curadas, con equipos profesionales, en galería o museo. Se enfocan en el posicionamiento del artista mediante exposiciones, ferias, subastas y mercados internacionales. Se distinguen por apoyar a sus artistas en la creación de series artística y financieramente viables. Representan.

Presente, futuro y pasado
Las galerías muy buenas trabajan con el presente, el futuro y el pasado de los artistas. Estas organizaciones, o galeristas, comprenden que, entre más organizado esté el pasado de un artista, más integralmente se presenta en el presente, y se potencializa su proyección en el futuro.

Comprenden al artista no solo hoy, sino en todas sus etapas, lo apoyan con exposiciones en galería y museos, colecciones destacadas, ferias, subastas, alianzas, apertura de mercados, catálogos o libros, medios de comunicación, curadores, equipos de trabajo, estrategias digitales… El artista tiene una representación mundial.

Reflexiones
Entre más artistas tiene una galería, más mediocre es su representación. Gagosian tiene alrededor de 250 artistas, pero tiene 19 locaciones, es decir menos de 15 por galería. El estándar internacional para una galería media con una sola ubicación es entre 20 y 40 artistas. ¿Cómo puede ser posible que en México existan pseudogalerías con 100, 150, 200 y hasta 300 artistas? México mágico. La pregunta obligada es: ¿cuántas galerías muy buenas tenemos en México? Somos muy pocas.

El gran reto de las galerías mexicanas es la institucionalización y la internacionalización.

Lo anterior no debe desanimar a los artistas, sino animarlos a profesionalizarse y prepararse en otras áreas fuera del estudio, ya que las galerías mexicanas viven un momento de estancamiento.

Gagosian únicamente representa artistas cuando son exitosos por sí mismos. Las verdaderas galerías no buscamos problemas, sino oportunidades.

**El autor es fundador y director de la galería internacional de arte contemporáneo HECTOR DIAZ*

EL ECONOMISTA
LUNES
9 de junio
del 2025



La empresa alemana plantó más de 1,000 árboles endémicos en este importante espacio con el compromiso de fortalecer el equilibrio ecológico.

Se plantaron 1,050 árboles

BMW reforesta Parque Tangamanga

En conmemoración del Día Mundial del Medio Ambiente, la empresa BMW Group Planta San Luis Potosí llevó a cabo una importante jornada de reforestación en el parque Tangamanga I, plantando 1,050 árboles con el compromiso de fortalecer el equilibrio ecológico y promover la conciencia ambiental.

Este esfuerzo conjunto forma parte de las acciones sin límites que fortalecen la visión del Gobernador del Estado, Ricardo Gallardo Cardona, quien desde el inicio de su administración ha mostrado un compromiso claro con el desarrollo sostenible, la recuperación de espacios públicos y el cuidado del medio ambiente en beneficio de todas las familias potosinas.

Con este tipo de alianzas, los parques Tangamanga se consolidan como pulmones verdes y centros de conciencia ecológica que invitan a toda la ciudadanía a sumarse a favor de la naturaleza.

Para fortalecer una nueva etapa en la UAS

Convoca Rocha a un pacto entre sociedad y autoridades

"En este acto quiero expresar mi irrenunciable compromiso para continuar apoyando sin cortapisas, a la gran comunidad universitaria de nuestra alma máter, a sus estudiantes, docentes, investigadores, extensionistas culturales y deportistas", dijo el gobernador Rocha y aquí aprovechó para anunciar que su gobierno duplicará el premio que entregará la UAS a todos los medallistas de la pasada Universidad.

El gobernador del estado asistió como invitado especial a la Sesión Solemne del Consejo Universitario de la UAS, y felicitó a la comunidad universitaria por haber elegido democráticamente a su rector titular para el periodo 2025-2029, el doctor Jesús Madueña Molina, a quien calificó como un legítimo rector y le reiteró su irrenunciable compromiso de seguir apoyando sin cortapisas a la Universidad Autónoma de Sinaloa.

El mandatario estatal acudió este domingo al Auditorio de la Autonomía Universitaria, ubicado al interior del Campus Buelna, sede de la Rectoría, para acompañar al rector Jesús Madueña Molina a la presentación de su



El mandatario estatal refrendó su apoyo a la institución y a la comunidad universitaria, felicitando miembros del Consejo por la democracia.

Cuarto Informe de Labores, y en cuyo marco, también se realizó su toma de protesta, pues resultó electo para continuar otros cuatro años al frente de la Universidad Autónoma de Sinaloa.

Ante el órgano más importante que tiene la UAS, como es su Consejo Universitario, el mandatario estatal hizo un llamado a formalizar un pacto histórico entre la Universidad y el pueblo de Sinaloa, para abrir una nueva etapa de desarrollo.

Rocha dijo estar seguro que este espíritu campea en la propuesta de desarrollo para el porvenir de la Universidad.

Mexican galleries: Lagging behind in global art sales

By: Héctor Díaz
Media outlet: El Economista
Date: December 6, 2024
Link: https://www.eleconomista.com.mx/opinion/galerias-mexicanas-rezagadas-ventas-arte-mundo-20241206-737246.html

Sadly, Mexico holds less than a 1% market share regarding global art sales. This is not due to a lack of artists or art, for talent and creativity abound—take, for example, Jalisco and Oaxaca, cradles of great artists. It is due to a lack of galleries. In this country, the trade—or perhaps the vocation?—of the "gallerist" has almost gone extinct. There are art dealers, but most are merely brokers presiding over art transactions. The question is: why are there no gallerists if there are so many art galleries?

People tend to think a gallery sells art, but that is as naive as thinking Rolex and Nike sell watches and sneakers; one sells success and the other motivation. So, what do galleries sell?

- **To their artists:** Projection, popularization, and transcendence.
- **To their collectors:** Introduction, expansion, and projection of collections.
- **To their communities:** Access, education, and cultural spaces.

The majority of art galleries in the country are, in reality, art shops. Their purpose is to commercialize pieces; they are unaware that the business lies, firstly, in the representation of collectors, and secondly, in the transcendence of their artists, as well as in the cultural impact on their community and country.

The engine of an art gallery is sales, just like any business, but that is neither its raison d'être nor its ultimate goal.

Where are the Mexican gallerists representing collectors and artists, dignifying the trade and holding Mexico high?

Many current and past Mexican art dealers have damaged the Mexican art industry because their business model is limited to lining their own pockets. It must be said: they do not add value to their collectors, nor to their artists, nor to their communities; they are oblivious to their cultural and social responsibility, as well as to the contribution they should be making to their industry.

As if this were not enough, formal representations of artists by Mexican galleries are few and far between. It is not solely about selling, but about the projection and transcendence of the creators. How many living Mexican artists are auctioned at the world's best auction houses? There are very few Mexican galleries where artists and collectors feel truly represented. The representation of collectors—not just artists—is also necessary, and urgent.

Most renowned Mexican galleries have disappeared, and current ones face challenges so great that their future is uncertain. Mexican gallerists must raise their game; without their professionalization, Mexico will remain lagging behind in the global art industry. It is not about being the best in the city, the state, or the country, but about competing globally, because this is an industry where all actors are international.

Understanding the business of art is one thing, but understanding the industry of art is another; they are distinct. For example: today, 80% of art sales occur on digital platforms. This represents 20% or less of gallery sales in their local market. The challenge for galleries is presence and strategy in foreign markets with high market quotas, such as the United States, China, and England. A Mexican art gallery that sells only to its local or national market is destined to stagnate or fail, because collecting resides in other markets.

Executive positions at the world-famous—and powerful—Gagosian gallery are held by executives from consulting firms with backgrounds in administration and finance. Who is running Mexican galleries?

Institutionalization and internationalization are words unknown to almost any Mexican gallerist, yet both are essential to compete in this business. This business needs no more dealers or brokers, but gallerists who understand the industry—not just the business—of 21st-century contemporary art.

I propose 5 fundamental pillars for any gallery seeking to start, continue, or make a difference:

1. **Institutionalization** to operate as an international organization, not a local business.

2. **Internationalization** through communication, presence, and strategies in major art markets.

3. **International Standards** regarding artists, collectors, and exhibitions.

4. **Corporate Practices** that promote the transcendence of the gallery-organization.

5. **Advisory Board** featuring prominent members of the business and cultural worlds.

The romantic side of galleries must be breathed, but the corporate side must be implemented.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Galerías mexicanas, rezagadas en ventas de arte en el mundo
Por Héctor Díaz

Artists vs. Collectors: Whom do art galleries represent?

By: Héctor Díaz
Media outlet: El Economista
Date: August 11, 2024
Link: https://www.eleconomista.com.mx/opinion/Artistas-vs.-coleccionistas-A-quien-representan-las-galerias-de-arte-20240811-0038.html

Art galleries represent artists—this is true—but we never hear that they also represent collectors.

It is believed that an art gallery is merely the means for an artist to sell and a collector to buy... this is true, but galleries are not solely dedicated to commercializing art. Does Rolex sell watches or McDonald's hamburgers? No! Every business needs sales, from a barbershop to a rocket manufacturer, but they do not sell their product as such; they sell the value it generates. As Warren Buffett said: "*Price is what you pay. Value is what you get.*"

What does an art gallery sell? What is the value it offers? Simple:

1. Projection, popularization, and consolidation of artists.

2. Fostering, initiation, and growth of collections.

3. Access, approach, and art education for their communities.

The representation of an artist depends on the stage they are in (and there is competition in all of them): Emerging, Mid-Career, Consolidated, or Established.

The artist is supported with: studio, materials, curators and exhibition designers, solo-duo-group exhibitions, graphic works, museums, fairs, biennials, auctions, articles, catalogues and books, new markets, and collectors (amateur, professional, and high-profile)—in general, building their career in the industry together. To think that the purpose of a gallery is sales is to misunderstand the business. The value a gallery offers its artists is transcendence.

How many artists have impressive CVs, yet low sales or low market values? Trajectory is not synonymous with sales, nor is talent.

The true success of an artist lies in their collectors; they are not buyers, they are "collectors." So, how do you get collectors? By representing them!

Representing a collector relies more on Dale Carnegie's theories; they are supported in other ways. There are many types, but I will mention three:

- Novices: They don't know about art, so they are involved and taught.
- Knowledgeable: They have predetermined themes and styles, as well as a limited portfolio.
- Open: Open in both proposal and budget.

A true gallerist, just as they know as much as possible about their artists, also knows as much as possible about their collectors. Just as they call an artist to say hello and check on their works and series, they call their collectors to say hello, ask about their businesses and families, and share the latest news from the art industry.

Clients are infinite; collectors are finite. You sell to a client; you represent a collector. Collecting does not simply exist: it is fostered, pursued, created, preserved, and treasured.

Larry Gagosian, the world's best gallerist, is known for representing collectors.

One of the great questions in the industry is: Should collectors meet artists? It depends. In most cases, only superficially, because the artist lives in a universe distinct from that of the collector. Both are part of the ecosystem, but they are extremely fragile together; that is what the gallerist is for—to bridge and contain them.

It is believed that the art business consists of buying low and selling high. This applies to the secondary market, since the owner of a work can sell at whatever price they wish. But in the primary market, what sense would it make to build a career only to pay the artist poorly?

When representing both the artist and the collector, the best value for both must be considered; a fair balance must be prioritized.

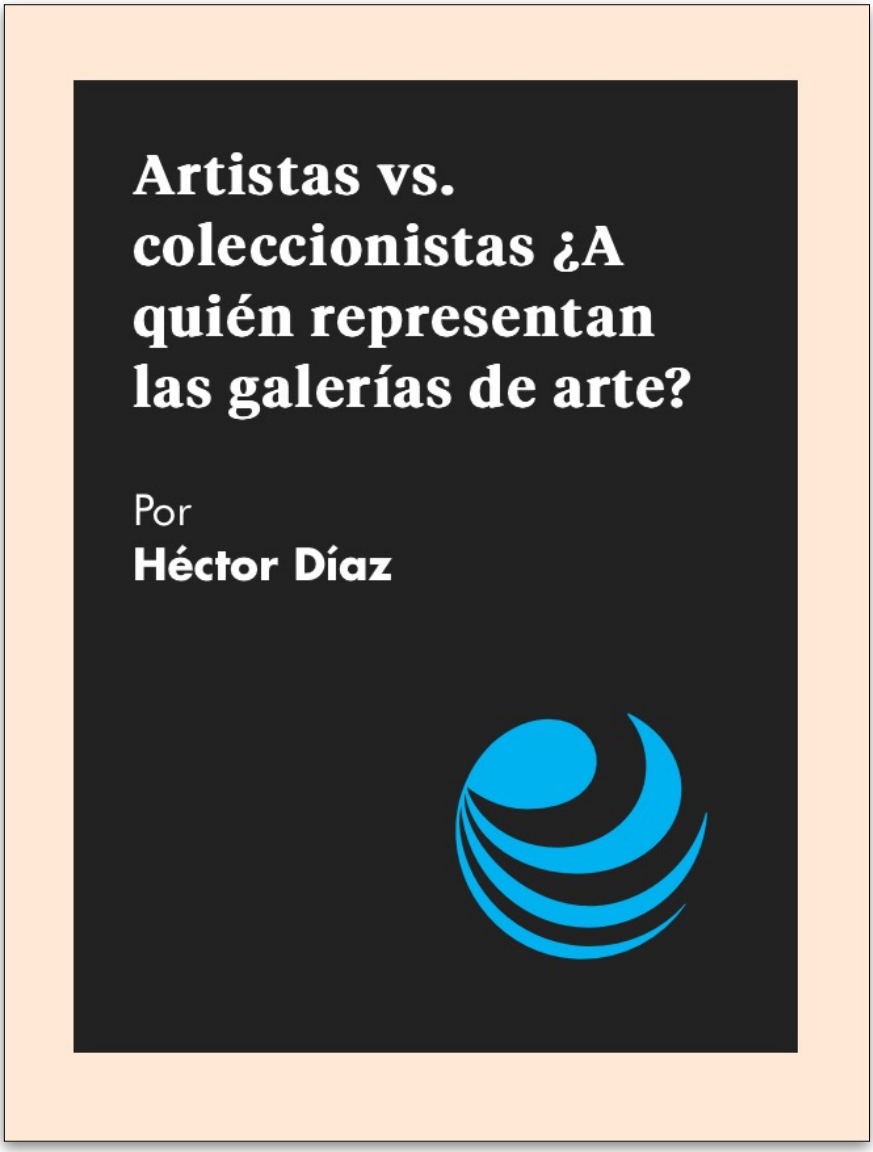
What moves the art industry then, the representation of artists or collectors? Many can represent the artist, because the path is "known." Few can represent the collector, because the path is "unknown." A collector does not lack money; they lack trust.

True art deals do not happen in galleries; they happen in trusted environments: homes, restaurants, bars, trips... Details are analyzed in bureaucratic calls or offices, but the deal is the outcome of a friendship.

A good gallery is not measured by everything it does—publicly—with its artists, but by everything it does—privately—with its collectors.

You cannot represent an artist without representing a collector.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Artistas vs. coleccionistas ¿A quién representan las galerías de arte?
Por
Héctor Díaz

Plagiarism: Misfortune or conformity in the art industry?

By: Héctor Díaz
Media outlet: Legisladores de México
Date: February 21, 2024
Link: https://legisladoresdemexico.com.mx/plagio-desgracia-o-conformismo-en-la-industria-del-arte/

Let us begin with a philosophical reflection: inspiration does not exist; it is the sum and harvest of life experiences, influences, and personal history.

In the artistic field, any artist has influences; it is normal, acceptable, predictable, and even obvious.

Brief context

Centuries ago, painters worked with people present during the execution of their works. Later, with the arrival of the printing press, they also began to rely on images from books. Then came photography, a great resource for creators, whether by taking photos or basing their work on them. Recently, the internet allowed access, literally, to everything.

Artist vs. Painter

The artist creates, has originality, brings something new into the world; their work and career should deservedly transcend, even if misunderstood in their time. They have influences, but these do not dominate their works—they inspire their creation. An artist is distinguished not only by their work but by their discourse.

The painter reproduces, lacks originality, does not bring something new into the world; their work and career undeservedly sometimes manage to position themselves, being understood in their time. They have influences, and it is notorious that these dominate their works; they use them for their creation. A painter is distinguished not only by their copied work but by the lack of discourse.

Great artists and great painters

There are artists and there are painters. In both cases, one can be very good. However, one does not need to be an artist to be a painter. Creating requires expression. Painting requires technique.

Let's try to understand the difference:

Artists master the art of expression; they work from the inside out.

Painters master the art of technique; they work from the outside in.

What is plagiarism

Plagiarism is:

- Stealing.
- Claiming as one's own what belongs to another.
- Using images without the creator's authorization.

It is the theft of images and ideas from artists by painters. It is the recycling of paintings, photographs, and designs by usurpers from creators.

The Royal Spanish Academy says: «to copy the substantial parts of others' works, giving them as one's own.»

The problem, which is already very serious, is not just stealing what belongs to another, but profiting from it.

It is unacceptable for a painter to steal images and ideas from an artist, claim their works as "their own," and sell them as "art" at exorbitant prices.

The plague

Today there is a real plague of pseudo-artists in the art industry—in other words, painters calling themselves artists.

The question is, why do they do it? Because they are not artists; they reproduce instead of create. Having no talent, but wanting to be called "artists," they become involved in a vicious cycle of theft and recycling in order not to lose the title and the ill-gotten gains, which, by the way, are all penalized by the Law.

Perhaps the inaction of authorities, the lack of action by galleries and auction houses, as well as the ignorance of collectors (the main affected parties), allows countless cases to prevail and emerge more and more often.

The problems

The main problems are:

1. **Theft**. There is an affected party. Someone is using the work of a creator, and is also profiting from it.
2. **Fraud**. A collector should not acquire a work that lacks authorship, one that is based on another. A work of art has an intangible value; its value is primarily due to the artist; while a reproduction could be priced based on technique and time of creation, provided, of course, that there is an authorization or License.
3. **Usurpation**. It is not penalized to lack creativity, but how shameful it is to claim to be an "artist" when the work is foreign and stolen.

Reflections

Art is one of the noblest professions that exist. Let's celebrate, respect, and admire all artists; but let's also defend them, let's not allow pseudo-artists to copy them. An artist's work is protected by Law, carrying Authorship and Copyright.

Painting without discourse is undoubtedly an artistic expression; it is a beautiful craft. But copied painting will always be plagiarism.

Any collector or person who wants a painting should first ask if the work is the artist's own or if it is based on another; nobody wants to buy copies. Before acquiring a work, insert the image into the Google image search engine; make sure it does not have foreign Authorship.

Works of art have value; reproductions have a price. Let's hope the authorities pay special attention to this cancer in the industry that affects thousands of artists and collectors.

The "artist" creates, the "fraudulent" copies.

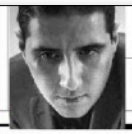
Misfortune or conformity?

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

HECTOR DIAZ



Opinión





PLAGIO:

¿DESGRACIA O CONFORMISMO EN LA INDUSTRIA DEL ARTE?

HÉCTOR DÍAZ

Partamos de una reflexión filosófica: la inspiración no existe, es la suma y cosecha de vivencias, experiencias e influencias.

Llevado al campo artístico, cualquier artista tiene influencias, es normal, aceptable, predecible, incluso obvio.

BREVE CONTEXTO

Hace siglos los pintores trabajaban con personas presentes durante la ejecución de sus obras. Posteriormente con la llegada de la imprenta, empezaron también a basarse en imágenes de libros. Luego vino la fotografía, gran recurso para los creadores, ya fuera tomando fotos o basándose en ellas. Recientemente el internet permitió acceder, literalmente, a todo.

ARTISTA VS PINTOR

El artista crea, tiene originalidad, trae al mundo algo nuevo, su obra y trayectoria –merecidamente – debe trascender, aún siendo incomprendido en su tiempo. Tiene influencias, pero no dominan sus obras, inspiran su creación. Distingue a un artista no solo su obra, sino su discurso.

El pintor reproduce, no tiene originalidad, no trae al mundo algo nuevo, su obra y trayectoria –inmerecidamente– a veces logra posicionarse, siendo comprendido en su tiempo. Tiene influencias, es notorio que dominan sus obras, las utiliza para su creación. Distingue a un pintor no solo su obra copiada, sino la carencia de discurso.

GRANDES ARTISTAS Y GRANDES PINTORES

Existen artistas y pintores. En ambos casos se puede ser muy bueno. Sin embargo, no se requiere ser artista para ser pintor. Crear requiere expresar. Pintar requiere técnica.

Intentemos comprender la diferencia:

Los artistas dominan el arte de la expresión; trabajan de adentro hacia afuera. Los pintores dominan el arte de la técnica; trabajan de afuera hacia adentro.

QUÉ ES EL PLAGIO

Plagio es: - Robar.

- Asumir propio lo ajeno.

- Utilizar imágenes sin autorización del creador.

Es el robo, de pintores a artistas, de imágenes e ideas. Es el reciclaje, de usurpadores a creadores, de pinturas, fotografías y diseños.

Dice la Real Academia Española: «copiar en lo sustancial obras ajenas, dándolas como propias».

El problema, ya de por sí muy grave, no es solo robar lo ajeno, sino lucrar con ello.

Es inaceptable que un pintor robe imágenes e ideas de un artista, asumir "propias" sus obras y venderlas como "arte" en precios exorbitantes.

LA PLAGA

Hoy en día existe una verdadera plaga de pseudoartistas en la industria del arte, ó sea pintores autodenominados artistas.

La pregunta es ¿por qué lo hacen? Porque no son artistas, reproducen en vez de crear. Al no tener talento, pero queriendo ser llamados "artistas", se ven envueltos en un círculo vicioso de robo y reciclaje con tal de no perder el título y las ganancias mal habidas, por cierto, penado por la Ley todo lo anterior.

Quizá la inacción de autoridades, la falta de acciones por parte de galerías y casas de subastas, así como el desconocimiento de coleccionistas (principales afectados), hace que prevalezcan y surjan cada vez más incontables casos.

LOS PROBLEMAS

Los principales problemas son:

1. Robo. Existe un afectado. Alguien está utilizando el trabajo de un creador, y además está lucrando.

2. Fraude. Un coleccionista no debería adquirir una obra que carece de autoría, que está basada en otra. Una obra de arte tiene un

valor intangible, vale principalmente por el artista; mientras que una reproducción podría tasarse con base en la técnica y el tiempo de creación, siempre que exista por supuesto, una autorización o Licencia.

3. Usurpación. No es penado el carecer de creatividad, pero que vergonzoso es asumir ser "artista" cuando el trabajo es ajeno y robado.

REFLEXIONES

El arte es uno de los oficios más nobles que existen. Celebremos, respetemos y admiremos a todos los artistas; pero también defendámoslos, no permitamos que los copien pseudoartistas. El trabajo de un artista está protegido por la Ley, tiene de Autoría y Derechos de Autor.

La pintura sin discurso es sin duda una expresión artística, es un bello oficio. Pero la pintura copiada siempre será un plagio.

Cualquier coleccionista o persona que quiera un cuadro, pregunte primero si la obra es del artista o está basada en otra, nadie quiere comprar copias. Antes de adquirir una obra, inserte la imagen en el buscador de imágenes de Google, asegúrese que no tiene Autoría ajena.

Las obras de arte tienen valor, las reproducciones tienen precio. Esperemos que las autoridades pongan especial atención a este cáncer en la industria que afecta a miles de artistas y coleccionistas.

El "artista" crea, el "fraudulento" copia.

¿Desgracia o conformismo?

Héctor Díaz
Fundador y Director de la galería internacional



Painters who call themselves Artists

The disappointing reality of impunity eating away at the art industry

By: Héctor Díaz
Media outlet: El Economista
Date: February 12, 2024
Link: https://www.eleconomista.com.mx/opinion/Pintores-autodenominados-artistas-20240212-0021.html

Is every painter an artist? Is every painting art?

The artist creates, starting from their own inspiration; they possess talent, they express, they propose, and they transcend.

The painter reproduces, starting from someone else's inspiration; they lack talent, they do not express, they do not propose, and they do not transcend.

Plagiarism. For many painters, it is extremely easy to access the internet, search for images, and take whatever they please by the handful for their paintings. Is this valid?

This article is titled "Painters who call themselves artists," but it could well be titled "The disappointing reality of impunity eating away at the art industry."

Let's dive in.

An image is not on the internet by the work of the Holy Spirit; it was taken by a photographer, or created digitally by an artist. Therefore, it has authorship and copyright belonging to the artist, the models, or the company.

There are websites to buy images—Shutterstock, for example. These platforms have clear public policies specifying the permitted uses for each image, such as promotional use for commercial purposes, but always paying for and crediting the artist.

Question for the artist: Have you ever read on these sites—which allow downloading or buying images—the authorization to paint and sell a painting for thousands of dollars? Answer: No.

Internet images for sale are for promoting products or services, not for making paintings where there is supposedly an "artist" behind them.

Stealing or buying images from the internet to use in a painting is artistic plagiarism. However, it is valid to use internet images—paying and giving credit—as complementary elements of a unique composition.

Artists create; painters reproduce.

Authorship

Any artist or creator holds copyright and is protected by Law. It is an abuse by a third party to use their work—and charge for it!—without prior authorization or license.

When a painter steals or buys, legally they should give credit, but the vast majority omit it. Why? Because they do not want to expose themselves to a lawsuit; they know they are using an image that is not theirs; they are conscious of the plagiarism; they are cynical and shameless. And because they pass themselves off as artists when they are merely painters, hiding their lack of talent and originality by reproducing and recycling the work of others.

Recycling

Regrettably, and with the same cynicism, some painters do not steal or buy from the internet, but rather paint the same work multiple times. Examples:

- Changing elements: Suppose there are five characters arranged in the composition; in another painting, the same five are there, but placed elsewhere.
- Flipping the image: In one painting the character looks to the left; in another, they look to the right.
- Cropping the image: In one painting we see the full face, and in another the same image, but cropped.

This is known as artistic recycling or self-plagiarism.

Impunity

To call these "bad artistic practices" would be putting it politely. A collector, a gallery, or an auction house would call it fraud.

Painters who steal and recycle do so because of the tremendous impunity they enjoy.

- Who defends the galleries that collaborated with or represented them, that physically or digitally exhibited them, that sold works by pseudo-artists?
- Who defends the auction houses that included reproductive painters in their catalogues and have sold works by pseudo-artists?
- Who defends the media outlets that published articles in good faith, unaware that the images in the works belonged to third parties, or were recycled pieces?
- Who defends the collectors who paid for a work with unknown or recycled authorship?

Solutions

- Galleries and Auction Houses: Upon identifying stolen works, do not return them to the artists; hand them over to the authorities. Make it public.
- Media: Let us not permit this; let us denounce it. Let painters who call themselves artists and who steal and swindle be punished.
- Collectors: Do not acquire works without first verifying on the internet who the original author is and to whom the rights belong. Suggestions: Google Images search, or specialized "reverse search" sites like pimeyes.com.

Reflections

Mexico has unique and universal artistic talent. Let us boost the true artists who give us identity, who exalt our country, and who represent us with their art in the world.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Pintores
autodenominados
artistas
Por
Héctor Díaz

What gives art its value?

By: Héctor Díaz
Media outlet: El Economista
Date: December 12, 2023
Link: https://www.eleconomista.com.mx/opinion/Que-le-da-valor-al-arte-20231212-0053.html

We have all heard that art is an investment, but is it really? And what kind?

Frankly, yes, it is an investment, but before it is financial, it is an investment for the soul: it makes us feel, think, reflect, and find daily inspiration.

It can be a financial investment, but it depends on the amount invested—yes, the amount invested! That is to say, will a work priced between $5,000 or $15,000 USD, or $15,000 and $30,000 USD, see appreciation? The truth is, it's a coin toss.

A high-value work is, in reality, an expensive piece, but not necessarily an investment... it is easier to buy than to sell. Have you ever tried to sell?

I have to say it: the higher the investment, the more likely it is to maintain, and perhaps increase, its value.

A practical guide to understanding everything about a work

1. **Artists. There are four categories:**

- **Established (or Blue-Chip):** They have a memorable trajectory; they are represented by the best galleries in the world; they have works in museums and notable collections; they enjoy worldwide fame in the industry.
- **Consolidated:** Their trajectory is outstanding; they are represented by good galleries; they have works in important collections; they enjoy a certain fame in the industry (not necessarily international).
- **Mid-Career:** Their trajectory is still forming; galleries give them certain opportunities; they have some works in collections; they are starting to become known.

- **Emerging:** They are starting out in the industry; they are usually looking for galleries to represent them; they begin selling works to buyers rather than collectors; they are not yet well known.

2. **Artistic Discourse.** These are the deep expressions and narratives of the artist. The discourse exists once the works are made. Only with time can one comprehend and analyze the invisible language and artistic proposal.

3. **Theme / Subject Matter.** What a work is about: a historical event, a culture, love, heartbreak, war, politics, a portrait... it is infinite. There are works with themes that are more accepted by society, as well as others that are more rejected.

4. **Technique and Medium Materials:** oil, acrylic, mixed media, watercolor, pastel, pencil, gouache, Chinese ink... Supports: cotton canvas, linen, paper, cardboard, wood, MDF, aluminum…

5. **Composition.** This is how the elements within a work are organized: size, color, texture, position, space, gravity, meaning, function, and rhythm. Furthermore, the following principles must be considered: Center of Interest, Directionality, Contrast, Symmetry, Law of the Gaze, Law of the Horizon, Rule of Thirds, Rule of Odds, and Simplification.

6. **Mastery.** Even among artists there are levels; discourse, theme, technique, composition, etc., are not enough... the great artists have mastery in their art.

7. **Rarity.** There are works with unique characteristics—historical, personal, aesthetic, etc.—making them extremely rare and thus collectible. Example: an artist's self-portrait.

8. **Condition.** Quality matters, greatly. Attention must be paid to the physical condition of the medium. Varnishes help protect the works, but not all artists use them; some collectors even prefer paintings without these applications.

9. **Format (Size).** Are large works more expensive? Not necessarily. There are masterpieces that are small, medium, and large in size; the same goes for poor paintings.

10. **Authenticity.** Fake works exist; this is common, mainly in the secondary market. It is important to note that authenticity also applies to artists who steal ideas or compositions from other creators, claiming them as their own; this is and always will be plagiarism.

11. **Provenance.** It is worthwhile to know where the work has been, for example: galleries, exhibitions, auctions, fairs, museums, or collections. Sometimes, works increase their value after being exhibited in museums or after belonging to important collections.

12. **Galleries Representation**. is extremely important: gallerists are (to a great extent) the architects of careers and the endorsers of values.

13. **Art Fairs.** There are fairs for artists and for galleries; the latter are an achievement for the artist because the gallery considers that the person and the work are ready for the international market and experienced collectors.

14. **Auctions.** In terms of collecting, auctions help with the public record of works' market values, as well as the artist's sales over time. Who sets the price for art? Galleries and artists, but also international auction houses.

15. **CV (Curriculum Vitae).** This is the artist's exhibition history. Many or few exhibitions—solo or group—are not synonymous with the work being good or its value being high. There are very long CVs with very poor artistic proposals; there are also short ones with spectacular quality of discourse and mastery in the work.

16. **Collections.** Being in the MoMA collection is not the same as being in the Museo Soumaya collection, nor the same as being in an international collection with transcendental works, or in emerging collections or those belonging to trinket buyers and dabblers. Although redundant: not all collectors are collectors. Just because an institution or person has a lot of art, it does not mean they have a collection. Collections are not measured by quantity, but by the knowledge and respect for the artists and the works.

17. **Media / Press Coverage.** Newspapers, magazines, television, radio, social media, podcasts: how do they benefit an artist and their work? As we say in Mexico: "A saint that is not seen is not adored." The role of the press on art helps to back the artist's career. Any collector would feel supported before buying a work if the artist was published, for example, in El Economista, due to its prestige.

18. **Value and Price.** Value is intangible; price, besides being tangible, is negotiable.

As Warren Buffett once said: "*Price is what you pay, value is what you get.*"

In art, value is the most important thing.

In conclusion, knowing so much about art can be overwhelming when buying a work, but doing so without knowledge can result in a disappointment in the long run.

In my opinion, the best investment in art is through works that generate inspiration in your day-to-day life.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

Columna invitada

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Qué le da valor al arte

Todos hemos escuchado que el arte es una inversión, pero ¿realmente lo es? ¿de qué tipo?

Francamente, sí es una inversión, pero antes que financiera, lo es para el alma: nos hace sentir, pensar, reflexionar, tener inspiración diaria.

Podría ser una inversión económica, pero depende del monto invertido, sí, ¡del monto invertido!

Es decir, ¿una obra entre 100,000 o 300,000 pesos o 300,000 y 600,000 pesos tendrá plusvalía? La verdad, es una moneda al aire.

Una obra de valor alto en realidad es una pieza cara, pero no necesariamente una inversión… es más fácil comprar que vender. ¿Alguna vez has intentado vender?

Tengo que decirlo: entre más elevada sea la inversión, más probable es que mantenga, y quizá, incremente su valor.

Guía práctica para conocer todo sobre una obra

Artistas. Existen cuatro categorías:

•**Consagrados**. Cuentan con una trayectoria memorable; son representados por las mejores galerías del mundo; tienen obras en museos y colecciones notables; gozan de fama mundial en la industria.

• **Consolidados**. Su trayectoria es destacada; son representados por buenas galerías; tienen obras en colecciones importantes; gozan de cierta fama en la industria (no necesariamente internacional).

• **De mediana carrera**. Su trayectoria continúa en formación; las galerías les dan ciertas oportunidades; tienen algunas obras en colecciones; empiezan a darse a conocer.

• **Emergentes**. Están iniciando en la industria; suelen estar buscando galerías que los representen; empiezan a vender obras a compradores mas que a coleccionistas; aún no son conocidos.

• **Discurso.** Son las profundas expresiones y narraciones del artista. Existe una vez que las obras están hechas. Sólo con el tiempo se logra comprender y analizar el invisible lenguaje y la propuesta artística.

Temática. Sobre qué trata una obra: un suceso histórico, una cultura, el amor, el desamor, la guerra, la política, el retrato… es infinito. Existen obras con temáticas más aceptadas por la sociedad, así como otras más rechazadas.

Técnica. Materiales: óleo, acrílico, mixta, acuarela, pastel, lápiz, *gouache*, tinta china… Soportes: tela de algodón, lino, papel, cartón, madera, MDF, aluminio…

Composición. Es como se organizan los elementos dentro de una obra: medida, color, textura, posición, espacio, gravedad, significado, función y ritmo. Además, se deben considerar los siguientes principios: Centro de interés, Direccionalidad, Contraste, Simetría, Ley de la mirada, Ley del horizonte, Regla de los tercios, Regla de los impares y Simplificación.

Maestría. Incluso entre artistas hay niveles, no basta el discurso, la temática, la técnica, la composición, etcétera… los grandes artistas tienen maestría en el arte.

Rareza. Existen obras con características únicas: históricas, personales, estéticas, etcétera… volviéndolas sumamente raras y por ende coleccionables. Ejemplo: un autorretrato del artista.

Condición. La calidad importa, y mucho. Se debe prestar atención a la condición física de la técnica. Los barnices ayudan a proteger las obras, pero no todos los artistas los utilizan, incluso hay coleccionistas que prefieren las pinturas sin estas aplicaciones.

Formato. ¿Las obras de tamaño grande son mas caras? No necesariamente. Hay obras maestras de tamaño pequeño, mediando y grande; sucede igual con las malas pinturas.

Autenticidad. Existen obras falsas, es común principalmente en el mercado secundario. Es importante destacar que la autenticidad también aplica para artistas que roban ideas o composiciones de otros creadores, asumiéndolas como propias, esto es y será siempre un plagio.

Procedencia. Vale la pena saber en dónde ha estado la obra, por ejemplo: galerías, exposiciones, subastas, ferias, museos o colecciones. En algunas ocasiones las obras incrementan su valor al haber sido expuestas en museos o después e haber pertenecido a colecciones importantes.

Galerías. Las representaciones son importantísimas: los galeristas son (en gran medida) los arquitectos de las carreras y los avales de los valores.

Ferias. Hay ferias para artistas y galerías; las segundas son un logro para el artista ya que la galería considera que está lista la persona y la obra para el mercado internacional y los coleccionista experimentados.

Subastas. En cuestión de coleccionismo, las subastas ayudan con los registros públicos de los valores de mercado de las obras, así como con las ventas del artista en el tiempo. ¿Quién le pone precio al arte? Las galerías y los artistas, pero también las casas de subastas internacionales.

CV. Es el historial de exposiciones del artista. Muchas o pocas exhibiciones –individuales o colectivas– no son sinónimo de que la obra es buena y que su valor deba ser alto. Existen curriculums larguísimos con propuestas artísticas muy malas; también los hay cortos pero con calidad espectacular de discurso y maestría en la obra.

Colecciones. No es lo mismo estar en la colección del MoMA, del Museo Soumaya, de un coleccionista internacional con obras trascendentales, que en colecciones emergentes o de compradores *chacharacheros*. Aunque redundante: no todos los coleccionistas son coleccionistas. No porque una institución o persona tengo mucho arte, significa que es un colección. Las colecciones no se miden por la cantidad, sino por el conocimiento y el respeto hacia los artistas y las obras.

Medios. Periódicos, revistas, televisión, radio, redes sociales, podcasts, ¿cómo benefician a un artista y a su obra? Como decimos en México: "Santo que no es visto no es adorado". El rol de la prensa sobre el arte es que ayuda a respaldar la carrera del artista. Cualquier coleccionista se sentiría respaldado antes de comprar una obra si el artista fue publicado, por ejemplo, en **El Economista**, por su prestigio.

Valor y Precio. El valor es intangible; el precio, además de ser tangible, es negociable.

Como alguna vez dijo Warren Buffet: "El precio es lo que pagas, el valor es lo que obtienes".

En el arte, el valor es lo mas importante

En conclusión, saber tanto sobre arte puede resultar abrumador al momento de comprar una obra, pero hacerlo sin conocimiento puede resultar en una decepción en el largo plazo.

En mi opinión, la mejor inversión en arte, es mediante obras que te generen inspiración en tu día a día.

**El autor es fundador y director de la galería internacional de arte contemporáneo Héctor Díaz Gallery*

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MARTES
12 de diciembre
del 2023

En breve

Hallan gruta con vestigios mayas

Este lunes, el director general del Instituto Nacional de Antropología e Historia (INAH), Diego Prieto Hernández, reportó que durante las labores de salvamento arqueológico en el Tramo 5 del Tren Maya se halló una gruta con evidencia de muros de mampostería construidos por mayas ancestrales. La cueva en cuestión, señaló el funcionario, cuenta con 1,106 rasgos naturales asociados a la presencia humana y quizás se usó como refugio o recinto. "Nos ha planteado la necesidad de ser muy cuidadosos con los elementos de tipo natural", mencionó Prieto Hernández. El sitio ya fue registrado por especialistas del instituto y es analizado por un equipo que encabeza la arqueóloga Susana Echeverría Castillo.



Cueva arqueológica. El hallazgo se encuentra al interior del Corredor Ecoarqueológico Paamul II. FOTO: CORTESÍA INAH

Hasta ahora, en los Tramos 5,6 y 7 de los trabajos del Tren Maya, en el sureste del país, se ha localizado un total de 39,589 vestigios entre basamentos, albarradas, nivelaciones o antiguas unidades habitacionales; 579 bienes muebles, como vasijas o figurillas; 243,480 tiestos cerámicos y 140 restos humanos.



Le Galeriste

By: Héctor Díaz
Media outlet: El Economista
Date: September 14, 2023
Link: https://www.eleconomista.com.mx/opinion/Le-galeriste-20230914-0041.html

Larry Gagosian, founder—and current director—of the international chain of modern and contemporary art galleries, Gagosian, once said: "*I believe in the popularization of art. But when you look closely, it's a somewhat elitist world. Not just economically elitist: how many people read poetry?*"

What does it mean, what does it entail, to be a gallerist?

Art dealers sell art from the primary or secondary market, consigning or buying outright, with or without exhibitions, physically or digitally. They are mainly merchants of paintings and sculptures. They possess a confused vocation, as their vision is often short-term: they focus on the product and not the creator. A gallerist sells two intangibles: their credibility and the projection of their artists. This requires two virtues: good eyes to recognize talent and excellent ears to listen to the market.

The gallerist primarily focuses on the primary market. They are the representative of a select group of creators. Their field of action is the so-called "Art Industry," an ecosystem composed of artists, galleries, collectors, auction houses, art fairs, museums, and media, as well as relevant actors within the sector: curators, critics, etc. Their vision is long-term with artists and collectors; they seek to retain and serve them indefinitely.

The relationship with their artists is elegantly "sui generis": it is born from admiration, grows with sustained passion over time, and is consolidated through a loyalty incomparable in other industries. The best representation does not warrant contracts, only a word of honor. It is naively believed that gallery management lies and flourishes within the gallery itself, but this is not so... No one enters a "serious" or "formal" gallery to buy an artwork—that happens in art shops, not art galleries. Sales are proportional to the gallerist's reliability; they happen in trusted environments, not at crowded Openings with strangers.

An open gallery is the necessary "space" to follow up on the famous "Exhibition Program" (the artist's exhibition schedule). However, true gallerists place works before exhibiting them,

sometimes even before they are created, such that the exhibitions are a Show (hence the common US usage) for the non-buying public, as well as for media promotion.

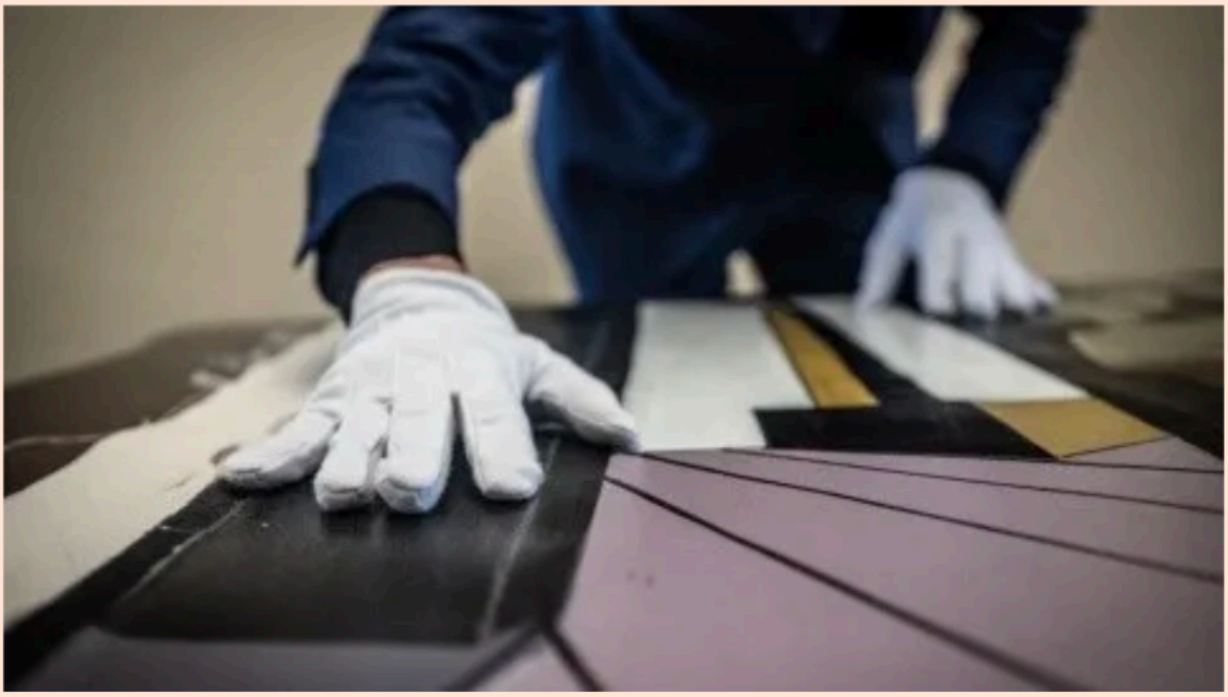
The gallerist must be redefined: they are not an art merchant, but an art visionary; they are not a hero for artists, but a talent representative; they do not have a specific role, but are an entrepreneur in an industry that constantly transforms and reinvents itself. No one teaches a gallerist to be a "Gallerist." An art merchant constantly deconstructs and builds himself; none know how to foster collecting or create collectors—until they do! The gallerist's personality is key, but the secret lies in credibility; it is the most important, and perhaps the least observed, factor, because collectors do not buy from artists—they buy from gallerists, who are the guarantors of values and trajectories.

True collectors do not lack money; they lack trust. The function of the gallerist is not to sell art; it is to create or expand collections. Gallerists have internal and external clients: artists and collectors. Both trust the gallery and expect results—economic, of course, but also intangible. That is, it is strictly indispensable not just to sell a work at a high value, but to maintain and increase those values in the future.

The art of selling art consists of making someone acquire a work they love but do not need. It is the gallerist's magic that causes a work to be admired, desired, collected, and treasured. In Gagosian's words: *"Nobody really needs a painting. It's something you create value for in a way you don't with a company. It's a collective act of faith that makes an object valuable. Maintaining that value system is part of what a dealer does—not just making a transaction, but making sure important art feels important."*

The gallerist's trade is not to sell art. Their vocation with artists is to consolidate trajectories. Their mission with collectors is to provide them with excellent art and certainty. Their personal purpose is to build a reputation (even more important than that of their artists).

Héctor Díaz
Founder and Director of **HECTOR DIAZ**



OPINIÓN

Le galeriste

The Business Model few visual artists undertake (and urgently should)

By: Héctor Díaz
Media outlet: El Economista
Date: March 30, 2022
Link: https://www.eleconomista.com.mx/opinion/El-modelo-de-negocio-que-pocos-artistas-plasticos-emprenden-20220329-0129.html

An artist should not worry about the price of their works, but the value of their name and art. One way to elevate an artist's value is by creating collections, not independent pieces.

Imagine a talented and hard-working writer who, day after day, writes small stories—exciting, captivating, even dazzling narratives. They write a lot, although some days they face the unknown of what to write; sometimes their work lacks meaning or direction, and without intending to, they manage to get lost before and amidst their own talent. The writer's problem is not a lack of vocation or hours of effort, but the lack of something bigger.

If this writer were working on a novel—a more complex and ambitious endeavor—their vision would be different. Every day would advance with a defined purpose, allowing them to delve deeper without constantly facing small, individual stories. They would gain readers, work with publishing houses, and position themselves in the industry.

The same thing can happen to a visual artist: creating individual works instead of a collection.

Many artists paint without direction, focus, or vision. This does not diminish their talent, but it does not add value in the long term, because their pieces are standalone, not part of something much greater. They generally create whatever comes to mind that day, that week, that month. Themes are varied: a person, a couple, an abstract, a landscape, a nude... Techniques are scattered: oil, acrylic, mixed media, pencil, charcoal…

It is not enough to produce a spectacular, memorable, and transcendental work in a short time... but it can be done over weeks, months, or years.

As Vargas Llosa once said, "the characteristic of a good novel is its length."

What is a Collection?

A collection is a limited series of artworks (paintings, sculptures, etc.). It allows the artist, the gallerist, the collector, the viewer, the critic, and the media to have clarity of discourse, theme, intention, and consistency regarding the artistic proposal.

A collection is, in itself, a business model that every artist should be familiar with, understand, apply, and adopt.

Because creating art is easy; living from it is complicated. To expect that "someone" (who?) will someday (perhaps never) see the work and discover the next Picasso is almost utopian. Selling independent pieces is, unfortunately, the standard for a vast majority of artists. However, let us pause, reflect, and ask ourselves: is consolidating as an artist achieved piece by piece?

How to develop a Collection

We can group the project into two areas: artistic and administrative.

1. Artistic

- **Discourse.** Define what you want to express; write a draft—this might take a few days or weeks. It is important to reread and rewrite it as many times as necessary. In my opinion, the discourse should not be shared with family or friends, as they do not feel the same way as the artist and it may be misunderstood; it should, in my opinion, be shared with the gallerist, as together they will go out to the market—and the world—to show and offer the collection. In theory, no art dealer should offer and/or sell what they do not like or do not understand.
- **Style.** A consolidated artist has a consolidated style. The collection allows the artist's characteristic style to be defined, accented, and reinforced. It is a very serious mistake to manage multiple styles—imagine a hyperrealist painter attempting abstracts.
- **Technique.** Do not experiment; stick to a defined medium (e.g., oil on canvas and pencil on paper, but not both at once across the series).
- **Palette.** Visual homogeneity and personality.
- **Format.** Small, medium, large, or mixed.
- **Quantity.** Approximate or exact number of works needed to achieve the series. Otherwise, there is a risk of creating without expressing what was intended, or creating too much unnecessarily. Suppose the artist wants to paint 15 people they admire; this obviously determines the quantity of works, making it clear that 5 are not enough and 25 are not needed.

2. Administrative

To determine the cost of the collection, the following must be specified: quantity of works, production, costs, expenses, and the value of time.

- **Production (Rhythm).** The artist is the only one who knows their work "rhythm"—how much they produce (1 work a day, 1 every 3 days, 1 per week, 1 every 15 days, 1 per month)? Knowing this will determine the required time (with breaks) to conclude. This helps set defined schedules and avoid being creative only in moments of inspiration. A completion date must be established.
- **Costs (Materials).** Brushes, paints, canvases, stretchers, gesso, etc. Suppose the cost of a single painting is $50 USD, and the series will be 15, the investment in materials will be $750 USD.
- **Expenses (Overhead).** Meals, electricity, internet, studio space, gas, etc.
- **The value of time.** It is indispensable to assign a value to the artist's time—how much is their work week worth? One must be realistic and not set too high a value; the profit is in the sale of works, not in a salary.

Fictitious example

For a collection of 15 works over a 3-month production time:

- **Material costs:** $750 USD
- **Expenses (Overhead):** $1,000 USD
- **Artist's time value:** $2,700 USD
- **Total collection cost:** $4,450 USD
- **Unit cost (per piece):** $297 USD

Note: Typically, materials are the lowest cost, followed by expenses, with the artist's time being the most expensive factor.

Good prices with respective profit percentages would be: $594 USD (100% markup), $891 USD (200% markup), and $1,188 USD (300% markup).

Cost and Price

In the art industry, prices are not determined based on costs and profit percentages, but through perceived value. Cost is what it takes to produce the collection. Price is the amount of money expected to be paid for a work. Value is the perception of the artist and their art.

The price should not change depending on the market. Anyone who says "a work of art is not worth the same in a small city as in one of the world's major capitals" is mistaken. Markets may change, but values do not. It is important to note that a work of art is not worth the same in the hands of a buyer who wants to decorate as it is in the hands of a collector who values a well-executed collection.

An artist should not worry about the price of their works, but the value of their name and art. One way to elevate an artist's value is by creating collections, not independent pieces.

Let us recap

A collection is a set of pieces produced over a certain time under a defined concept; this production has a value in the market.

It is interesting that, unlike other industries, the generated work does not lose its value in the long term (provided the artist remains active in the market, of course).

Surviving in the industry requires the artist to be an entrepreneur, operating a factory and not—romantically—a studio... ateliers produce pieces; collections demand structure.

A collection allows an artist's value and art to increase because it belongs to a more elaborate and limited project, thereby justifying and backing the prices of their works.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Héctor Díaz
COLUMNA INVITADA
El modelo de negocio que pocos artistas plásticos emprenden (y que urgentemente deberían)

Corrupted integrity: The open secret of why artists and galleries fail to grow, decline, or disappear

By: Héctor Díaz
Media outlet: El Economista
Date: August 27, 2021
Link: https://www.eleconomista.com.mx/opinion/Integridad-corrompida-el-secreto-a-voces-del-porque-artistas-y-galerias-no-crecen-decrecen-o-desaparecen-20210826-0116.html

Why do the world's best galleries represent only a few artists? Is there not enough talent or art? What are the main disappointments in the industry?

The trade of the protagonists—creators and art dealers—consists of:

The Artist

Today, the world houses a greater number of artists, due to multiple reasons: family and societal acceptance of artistic careers; material availability; ease and free access to learning on the internet; and tools unthinkable just a decade ago, like social media, among many others.

However, it is truly complicated to stand out. The artist competes not locally, regionally, or nationally, but on an international scale.

Today, it is not enough to produce spectacular art; it is necessary to build a sexy, attractive, and reliable brand to position oneself among thousands of artists.

It should be noted that individualism in art is justified, as the artist is with themselves all the time; thoughts and feelings are intrinsic tools, and they do not work in a team as in most professions.

What does an artist do?

1. **Live.** Art is the harvest of experiences.

2. **Contribute.** They believe they can, and must, give something to this world.

3. **Experiment and consolidate.** Define a style that characterizes them; some are born with mature artistic proposals, others spend a lifetime searching; and then there are those who copy, steal, and appropriate.

4. **Face misunderstanding.** The artist often suffers; their way of expressing themselves is distinct; family, partner, friends, collaborators, and spectators do not always applaud—they also judge and criticize.

5. **Secure resources.** The studio, materials, shipping, travel, all cost money (not counting personal matters). The best scenario for an artist is to create while their gallery(s) commercialize, but this generally does not happen: the creator works under economic limitations, their expenses and inventory grow, and their space and creativity are compressed.

6. **Exhibit.** After creation, this is perhaps the second most satisfying moment: presenting the work to spectators—looky-loos, freeloaders, judges, prospects, clients, collectors.

7. **Handle rejection.** Sometimes the work is misunderstood and overlooked; galleries, art dealers, exhibitions, and auctions fail to sell; exhibitions are canceled; relationships with galleries end; new galleries do not offer opportunities to join; the press does not interview them. The industry is warm when there is success, but normally very cold, below zero.

8. **Deal with opportunity cost.** Sending works to an exhibition or gallery is not always financially successful. The artist invested in packaging and shipping, the works were exhibited for a determined time but did not sell, requiring them to be returned later. In other words, they invested and, additionally, halted the sale of the work.

9. **Taste ephemeral success.** A sale, an exhibition, an article, an award... momentary "pats on the back."

10. **Return to the start (as a general rule).** Creating a collection from scratch is very difficult: creatively, financially, exhibition-wise, and commercially.

The Gallerist

The visible part of a gallery is the exhibitions; the invisible part—unknown to most—is the most important.

As a relevant fact, good galleries are characterized by representing few artists; bad ones collaborate with many, as they do not understand the trade, inflate inventory, and act as "Artistic Convenience Stores," believing that many products (works) are synonymous with prestige... it is the opposite.

The main reason for working with a select group is due to the implications of genuine gallery management.
The glamour of the gallerist almost disappears upon learning the true job. Despite the great effort of a gallery to mount an exhibition, there is no guarantee of a sale; that is the reality.

We must remember that the following tasks are multiplied by the number of artists represented; in addition to this, there is the daily operation and general administration.

1. **Artist consideration.** The search for talent involves a lot of time, consisting of pre-visualizing the viability of a collaboration between two people, brands, or organizations. There must be a genuine chemistry; the gallery might like a certain artist or vice versa, but if there is no empathy or shared vision, they will not get very far.

2. **Trajectory study.** One cannot speak about someone without knowing them; an artist is not a product with characteristics, but a person with endless stories... The gallerist's time spent reading statements, biographies, and discourses, analyzing solo and group exhibitions, art fairs, biennials, auctions, and alliances, is necessary and essential.

3. **Comprehension of art.** One cannot sell what one does not know; one must assimilate and know as much as possible about the works, the studio, the creation, the techniques, the messages, the mysteries, even the incomprehensible.

4. **Market study.** Determining the commercial potential of the exhibition; financial projections with different scenarios: costs, expenses, financing, leverage, pricing, gross and net profit; validating and assessing fair prices involves analyzing sales history; detailing the artist's perception in the market.

5. **Curating (Selection) of works.** Which pieces to exhibit, existing ones or a new collection?

6. **Packaging, shipping, and storage.** Getting works out of a studio is very complicated and costly; each piece must be carefully packaged; in international shipments, the artist manages export permits, while the gallery manages import documents; receiving and storing works requires a warehouse.

7. **Physical space.** Sold or unsold, an open gallery costs money. Anyone can hang pictures on a wall with a nail and a hammer; achieving a captivating scenography for a tour is an art in itself, called museography. Manipulating works without damage requires specific technical knowledge. Drafting a consistent curatorial statement about the exhibition that will group the series of works and why it is important to society.

8. **Art catalogue.** A "good" exhibition will have one available, which involves a photo shoot, writing, style correction, editorial design, etc. Graphic designs like the invitation, for social media, etc., imply customized, non-reusable designs. Videos for digital platforms like websites, social media, and media outlets require pre-production, production, and post-production.

9. **Media.** Drafting a press release; public relations; there are no guarantees of coverage.

10. **Legal.** Agreements and contracts require lawyers.

Corrupted integrity

There are several types of incurable cancer in the industry that artists and galleries unfortunately suffer from: dishonesty, disloyalty, ingratitude.

Honesty, loyalty, and gratitude are essential values in this business.

Temptations are commonplace, especially when dealing with money; when the sin materializes, the relationship corrodes until it collapses, dragging down solid foundations and structures between the creator and the art dealer.

The open secrets are:

Sins of Artists

- **A necessary evil.** Believing that their gallery does not deserve the percentage; this means they do not understand the work of promotion, positioning, and commercialization.
- **Working little.** Artists are factories, galleries are stores; without products (art), there are no sales.
- **Lack of inspiration as a pretext.** The artist depends on their thoughts and feelings to create, but sometimes they do not have enough "inspiration."
- **Disorganized work.** Creating without purpose, using different techniques, inconsistent styles, varied formats, or lacking a discourse.

- **Broken promises.** Promising an exhibition and failing to deliver the requested works.
- **Too many galleries.** Collaborating with many leads to disappointing more than one.
- **Exorbitant prices.** The price is not decided by the factory (artist), but by the market (collectors) or the distributors (galleries).
- **Underselling.** The price of a work should cost the same in the studio as in the gallery, but it happens that the creator sells cheaper to avoid losing the sale. This is extremely serious because it costs a lot to raise the value only to have it lowered—it is better not to sell. If the collector cannot pay, they are not a client for that work.
- **Stealing collectors.** Taking clients away from the gallery.
- **Disappearing work.** Claiming they sent more works to the gallery than were returned; arguing that less art arrived at the studio.

Sins of Galleries

- **Overselling.** Selling at a price higher than agreed upon and not reporting it to the artist.
- **Underselling/Discounting.** Offering discounts on the works and expecting the creator to also assume the discount.
- **Delayed payment.** Selling but not telling the artist (it is very difficult for the artist to find out because they are in their studio, sometimes in another city), using the money for immediate expenses, and eventually paying later.
- **Inventory bloat.** Managing too much art and neglecting what arrived first.
- **Non-existent promotion.** Failing to promote the artist on the website, social media, or in the media.
- **Lack of commitment.** Not thoroughly knowing the works, collections, discourses, techniques, or styles.
- **Broken promises.** Promising an exhibition and failing to carry it out.
- **Charging the artist.** Making creators cover the gallery's costs and overhead.
- **Stealing collectors.** Taking clients away from the artist.
- **Disappearing work.** Claiming fewer works arrived at the gallery than were sent; sending less art back to the studio.

Injust, undeserved, irreversible... that is corrupted integrity.

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Integridad corrompida: el secreto a voces del porqué artistas y galerías no crecen, decrecen, o desaparecen

Pseudo-art galleries: Crisis or ruin?

By: Héctor Díaz
Media outlet: El Economista
Date: June 25, 2021
Link: https://www.eleconomista.com.mx/opinion/Pseudogalerias-de-arte-crisis-o-ruina-20210624-0091.html

An art gallery is not the same as an art shop; they may seem alike, but they are not.

A gallerist is distinguished by their commitment to an artist, while an art seller is distinguished by their focus on a product.

"*The house always wins*" is a casino maxim; no matter which machine the client plays, the organization keeps the earnings.

Unfortunately, there are art shops that loudly and ostentatiously pretend to be galleries through a business model that consists of accumulating—artists and art—bloating inventory (physical and digital). No matter what work is bought, "the house always wins"; commitment to the creator is irrelevant, non-existent, and even utopian.

An artist who specializes in painting produces no less than 30 and up to 100 works per year. Suppose a pseudo-gallery collaborates with 50 artists, and hypothetically each one produces 30 works in a year; this results in an inventory of 1,500 paintings in 12 months... Sadly, those who offer art do not see this. They opt to have many pieces without comprehending the discourses and collections to which they belong. Their sinister formula is simple: lots of art, many artists. They are "Artistic Convenience Stores."

What is an art gallery?

Leo Castelli was an Italian-American gallerist based in New York who commercialized art for five decades. Despite serving and satisfying international markets and being considered one of the best art dealers in the world during his lifetime, he never opted to bloat inventory. Quite the opposite: he stood out for supporting a select group, even when their works did not sell. Castelli had credibility and clients at his disposal. Why focus on few creators? Because his commitment was to the artists, not the pieces.

Larry Gagosian, director of Gagosian Gallery—today the most powerful and influential man in the industry, operating a chain with more than 15 establishments in various countries—represents around 250 artists. If we analyze the quantity, we understand that even the most important gallery on the planet represents very few; his commitment is to the artists.

Jean David Malat, founder of JD Malat, one of the most innovative and important gallerists in England, works with a group of approximately 30 artists. Consider that this is one of the world's most important galleries, based in London with a thriving international market. There is a profound commitment to the artist.

- Promoting careers and consolidating trajectories distinguishes a gallerist.
- Commercializing art regardless of who it's from or who it's sold to characterizes an art seller.

It is easy to identify them; one only needs to look at the number of creators.

How many artists naively believe they belong to a gallery? How many fall into the trap of a pseudo-gallery that seeks to bloat inventory? Do art sellers know what gallery management means and entails? Are artists complicit by not finding proper sales channels?

A gallerist is a representative; they assume a commitment of many years, even for life. They understand what the creator expresses, support them along the way, promote them, introduce them to markets, accompany them at auctions, but above all, they believe in the person.

It is wrong to think that a gallerist dedicates themselves to selling; they are not a broker. The director of a gallery is a strategist who is knowledgeable about markets, finance, projections, marketing, legal matters, brand positioning, and commercialization, among many other areas.

Art sellers seek their own benefit—a percentage. They tend to have a local vision, rarely participate internationally, and aim to sell here and now, wherever luck finds them, seldom integrating an artist into the global scene.

It is important to note that these shops operate honorably; the owners have a taste for art, and some provide employment... but they are not an art gallery; they are intermediaries between pieces and buyers (not necessarily collectors).

What are the risks for an artist collaborating with a shop? Many.

One must always decipher whose business it is: the shop's, the artist's, or both? Just because a percentage is divided does not mean it is both's business.

If the creator sells a piece here and there, thinking they are selling everywhere, they haven't understood that it's not about placing works everywhere, but about building a career.

If the relationship between an artist and a seller is based on certain pieces, the creator should not expect career advancement, despite achieving sales with that "Artistic Convenience Store."

Important galleries afford the luxury of not selling when they consider the collector, museum, or institution is not suitable. Art shops sell to anyone, even with a discount, because they cannot "afford" to lose the sale.

We do not lack art or artists; we lack art galleries. Crisis or ruin?

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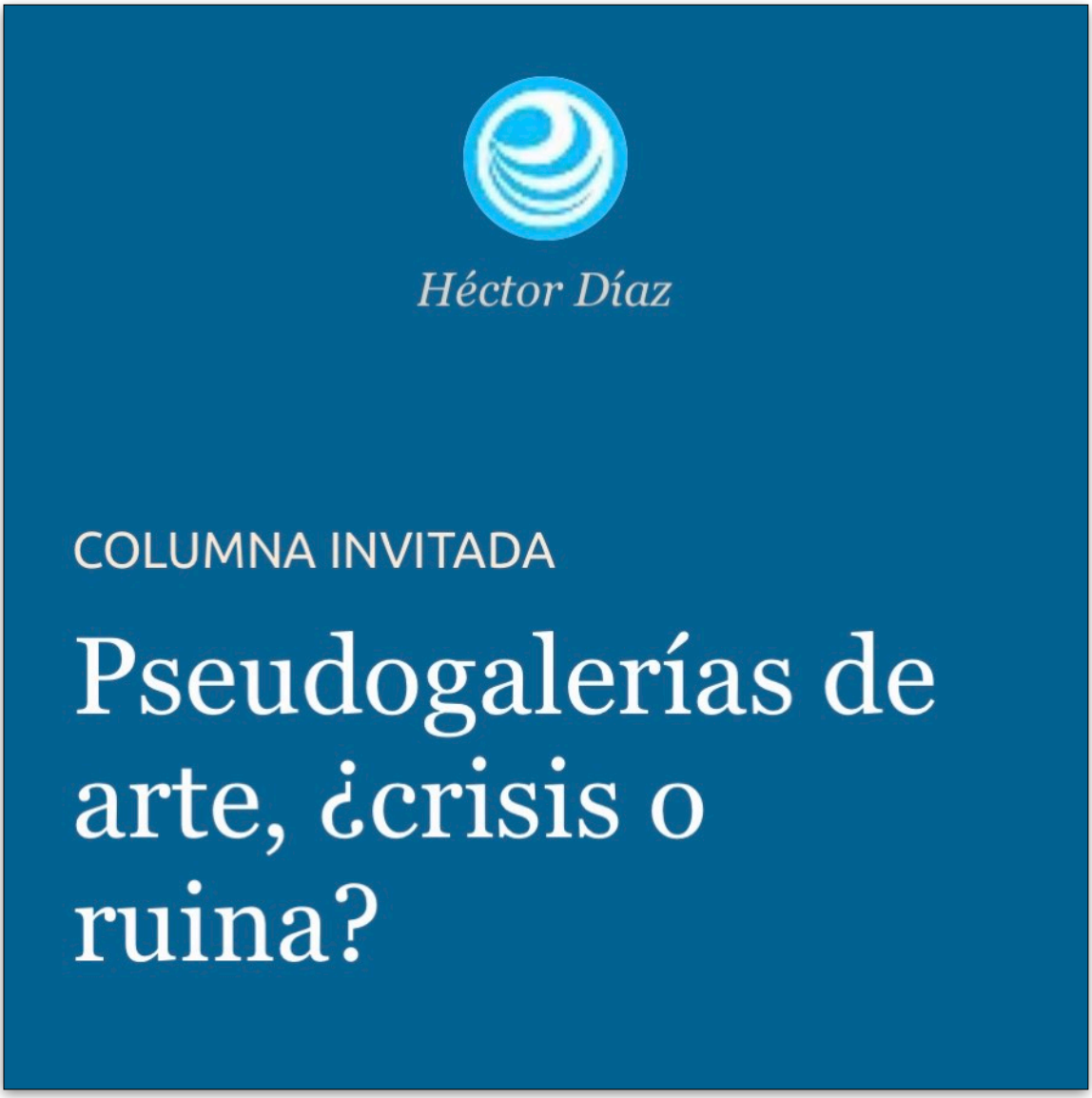
Héctor Díaz
COLUMNA INVITADA
Pseudogalerías de arte, ¿crisis o ruina?

Mixtape

Por Antonio Becerril Romo | antonio.becerril@eleconomista.com.mx



La discográfica debutará en el mercado de valores. FOTO: REUTERS

Universal Music Group se va de solista

Es oficial. Universal Music Group (UMG) anunció que se volverá solista y dejará al gigante francés Vivendi. El martes 22 de junio los inversionistas del conglomerado de telecomunicaciones se presentaron en línea –como si hubiera sido un concierto virtual– y aplaudieron la separación de la compañía discográfica para embarcarse en una nueva aventura en solitario. La salida de la banda implica que UMG, una de las tres principales discográficas en el mundo, debutará en la bolsa de valores Euronext de Ámsterdam el próximo mes de septiembre con una valuación inicial de 42,000 millones de dólares. La noticia pasó sin mucho ruido y un tanto inadvertida en la prensa musical; fue la prensa de negocios la que reportó los detalles de la operación. Universal Music es, junto con Sony Music y Warner Music, una de las tres discográficas más grandes del mundo. Es propietaria de las firmas Def Jam Recordings, Decca, Island, Motown, Deutsche Grammophon, Interscope, Geffen, A&M Records, Polydor, EMI, Capitol, Fiction, Verve. Tiene en su alineación a nombres como Taylor Swift, Elton John, Kendrick Lamar, Abba, Metallica, Bob Dylan, The Beatles, Nirvana, Ariana Grande, Prince, Iggy Pop, Pearl Jam, Andrea Boccelli, Billie Eillish, The Rolling Stones, Jay-Z, Cher, Madonna y una larga lista más. Tiene operaciones en más de 60 países alrededor del planeta. El debut de Universal Music Group en el mercado de valores también implica que habrá una reorganización de la estructura dentro de la discográfica que participa con el 30% de todas las ventas de música en el mundo. En diciembre del 2020 el gigante de las telecomunicaciones chino Tencent acordó con UMG elevar su participación a 20% en el grupo en una operación de unos 34,000 millones de dólares. Paralelamente el fondo Pershing Square comenzó una negociación para entrarle también al negocio. Y en febrero pasado la discográfica confirmó que empezaría a estudiar su salida a la bolsa en Ámsterdam puesto que ha sido uno de sus hogares históricos. Bill Ackman, el inversionista detrás del fondo Pershing Square Tontine Holdings (PSTH), quien adquirió su participación por unos 4,000 millones de dólares y que tendrá en su poder 10% de la compañía, tiene vínculos afectivos con Universal Music por un disco de Sting que compró y porque la discográfica supervisa el catálogo de su abuelo, el compositor Herman Ackman. "Para vivir necesitas agua y comida, pero la música viene después", dijo Ackman durante su presentación de por qué buscaba adquirir una participación en una industria que ha vivido un par de décadas difíciles. Las operaciones de Universal Music registraron ingresos de 7,432 millones de dólares en el 2020 y aún con la pandemia la discográfica registró un alza en sus ingresos del primer trimestre. No podemos olvidar que el año pasado adquirió todo el catálogo de 600 canciones de Bob Dylan por unos 300 millones de dólares, uno de los acuerdos más lucrativos de los últimos años en la industria. El desalentador panorama ha obligado a los artistas a buscar estos tratos con las disqueras para tratar de sobrevivir a la falta de conciertos y las terribles regalías que ofrecen las plataformas de streaming. La tendencia parece indicar que las grandes discográficas seguirán buscando apostar por los catálogos de artistas ya establecidos, siguiendo también los pasos del fondo Hipgnosis que se ha consolidado en este campo para administrar estos preciados huevos de oro. El lanzamiento de Universal Music Group al mercado indica que, al igual que cuando lanzan a un artista en solitario, los inversionistas le están apostando a que habrá un buen negocio con resultados para casi todos los involucrados. Y aunque históricamente los artistas siempre salen perdiendo, aquí no es claro en dónde estará la fortaleza de esta gran disquera en los próximos años. A futuro la apuesta es que la máquina siga dando éxitos por muchos años.

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VIERNES
25 de junio
del 2021
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Columna invitada

Héctor Díaz
www.hectordiaz.art

Pseudogalerías de arte, ¿crisis o ruina?

Una galería de arte no es lo mismo que una tienda de cuadros, pueden parecer lo mismo, pero no lo son.

Se distingue a un galerista por su compromiso hacia un artista, mientras que a un vendedor de arte por su enfoque hacia un producto.

"La casa siempre gana" es una máxima de los casinos, no importa en qué máquina juegue el cliente, la organización conserva las ganancias.

Lamentablemente hay tiendas de arte que, pronunciada y ostentosamente, fingen ser galerías mediante un modelo de negocio consistente en acumular –artistas y arte–, robusteciendo inventarios (físicos y digitales), no importando qué obra se compre "la casa siempre gana"; es irrelevante, inexistente y hasta utópico el compromiso hacia el creador.

Un artista que se especializa en pintura produce no menos de 30 y hasta 100 obras por año; supongamos que una pseudogalería colabora con 50 artistas, e hipotéticamente cada uno produjera 30 obras en un año, esto da un inventario de 1500 cuadros en 12 meses… Tristemente quienes ofrecen arte no ven esto… Optan por tener muchas piezas sin comprender los discursos y las colecciones a las que pertenecen, su fórmula siniestra es simple: mucho arte mucho artista, son "Tiendas artísticas de conveniencia".

¿Qué es una galería de arte?

Leo Castelli fue un galerista italoamericano con sede en Nueva York, comercializó arte durante 5 décadas. A pesar de atender y satisfacer mercados internacionales y considerado en vida uno de los mejores Art dealers del mundo, nunca optó por robustecer inventarios, todo lo contrario, destacó por apoyar a un selecto de grupo, incluso cuando no se vendían sus obras. Castelli tenía credibilidad y clientes a su disposición ¿por qué enfocarse en pocos creadores? Porque su compromiso era con los artistas, no con las piezas.

Larry Gagosian, director de Gagosian Gallery, hoy en día el hombre más poderoso e influyente en la industria, quien opera una cadena con más de 15 establecimientos en varios países, representa alrededor de 250 artistas; si analizamos la cantidad, entenderemos que incluso la galería más importante del planeta, representa a muy pocos; su compromiso es con los artistas.

Jean David Malat, fundador de JD Malat, uno de los más innovadores e importantes de Inglaterra, conformó un grupo de aproximadamente 30; consideremos que es una las galerías más importantes del mundo con base en Londres y con un mercado internacional pujante. Existe un profundo compromiso hacia el artista.

Impulsar carreras y consolidar trayectorias distingue a un galerista.

Comercializar arte sin importar de quién ni a quién caracteriza a un vendedor.

Es fácil identificarlos, basta con ver la cantidad de creadores.

¿Cuántos artistas creen –ingenuamente– que pertenecen a una galería?

¿Cuántos caen en la trampa de una pseudogalería que busca robustecer inventarios?

¿Sabrán los vendedores de cuadros lo que significa e implica una gestión galerística?

¿Son cómplices los artistas por no encontrar canales de venta?

Un galerista es un representante, asume un compromiso de muchos años, incluso de por vida, comprende lo que el creador expresa, lo apoya en el camino, lo promociona, lo introduce en mercados, lo acompaña en subastas, pero sobre todo, cree en la persona.

Es erróneo pensar que un galerista se dedica a vender, no es así, no es un *broker*; el director de una galería es un estratega que conoce de mercados, de finanzas, de proyecciones, de mercadotecnia, de cuestiones legales, de posicionamiento de marca, de comercialización, entre otras tantas áreas.

Los vendedores de arte buscan un beneficio propio, un porcentaje, suelen tener una visión local, no participan internacionalmente y rara vez integran a un artista en la escena mundial, pretender vender aquí y ahora, donde los encuentre su suerte.

Es importante destacar que estas tiendas operan dignamente, los dueños tienen gusto por el arte, algunos dan empleo… pero no son una galería de arte, son intermediarios entre piezas y compradores (no necesariamente coleccionistas).

¿Cuáles son los riesgos para un artista al colaborar con una tienda? Muchos.

Hay que descifrar siempre de quién es el negocio ¿de la tienda, del artista, de ambos? No porque se dividan un porcentaje significa que el negocio es de los dos.

Si el creador vende una pieza por aquí y por allá, pensando que está vendiendo en varias partes, no ha comprendido que no se trata de acomodar por doquier, sino de construir una carrera.

Si la relación entre un artista y un vendedor está basada en ciertas piezas, no espere el creador un impulso a su carrera, a pesar de lograr ventas con dicha "Tienda artística de conveniencia".

Las galerías importantes se dan el lujo de no vender cuando consideran que no es el coleccionista, museo o institución adecuados, las tiendas de arte venden a quien sea y hasta con descuento porque no "pueden" perder la venta.

No carecemos de arte ni de artistas, carecemos de galerías de arte.

¿Crisis o ruina?

*El autor es fundador y director de Héctor Díaz Gallery

Revolution and disruption in the art industry: The path is online

By: Héctor Díaz
Media outlet: El Economista
Date: February 5, 2021
Link: https://www.eleconomista.com.mx/arteseideas/Revolucion-y-disrupcion-en-la-industria-del-arte-el-camino-es-online-20210204-0149.html

The shift to online sales offers several advantages to artists, gallerists, and collectors, from increased exposure to the abatement of costs for storing and transporting works.

The year 2020 marked a before and after in the art industry. The traditional is superseded. The established is questioned. The pandemic did not just impact one season; it definitively changed the commercial system, forcing an exodus to the digital world for its main actors: artists, gallerists, and collectors.

What are the challenges? Who is prepared? How does this global, virtual industry work?

The Artist

Not long ago, the artist created to exhibit their work, individually or collectively, in a gallery, cultural venue, fair, biennale, museum, etc. The success of a physical exhibition relied on attendance. Through the traditional exhibition model, reputation, admirers, and collectors were built slowly; a name and trajectory took years.

Curators, critics, and museum directors gradually supported the work... however, this is starting to become a nostalgic memory.

If the artist cannot exhibit in a physical venue due to the pandemic, they will naturally opt for digital platforms. The major issue is international competition; they are not competing with local, regional, or national talent, but with the world.

Today, works are exhibited digitally moments after being completed, but this phenomenon is only the tip of the iceberg.

Does the artist require a track record to stand out? Previously, a good curriculum consisted mainly of exhibitions and the endorsement of industry leaders. Today, the creator forms their own digital community; many of their followers do not care about the CV or trajectory, but rather the person, their life, and their artistic proposal. It is no longer necessary to knock on gallery doors, queue up at museums, or save money for fairs... the isolated creator builds trajectory and reputation.

The internet not only allows for showing work but also accessing exhibitions and auctions. Sending work to an exhibition or auction is an expense normally paid by the artist, with no guarantee of sale. Now, the standard is to send photographs; if it doesn't sell, there is no expense; if it does sell, the collector pays for shipping from the studio. Digitalization eliminated expenses and provided the opportunity not to move physical works.

Social media allows the use of hashtags—labels that enable filtering and finding—multiplying exposure.

The artist's main challenge is internationalization and the creation of a personal brand. It is impressive to see artists with great careers lacking digital communities, while newcomers, with little or no track record, have thousands of followers who promote them and buy their work.

The democratization of art is not in the price, but in the global offer. What does an artist seek? Create. Exhibit. Sales. Recognition. Transcendence. The path is online.

The Gallery

Art collecting is a contact sport. Exhibiting physically is not comparable to exhibiting digitally; any artist, gallerist, collector, curator, etc., knows this. But circumstances force the adoption of digital exhibition.

In addition, the benefits of digital exhibition are enormous and tangible:

1. **Physical gallery.** Not indispensable. Expenses are not eliminated, but transferred to digital strategies.

2. **Storage.** Not required; the artist assumes the expense and logistics of safekeeping.

3. **Exposure.** The gallery becomes international.

4. **Global talent.** The portfolio of artists can be constituted by creators from anywhere.

5. **International commercialization.** Sales in any country; this requires knowledge of export and import permits, taxes, and international shipping.

6. **Market penetration.** Local campaign with habitual collectors or in the world's major markets with new collectors? Obviously the latter.

7. **International alliances.** Synergy with other organizations used to happen close to the gallery; today, art catalogs can be made available to interior designers and architects in any country.

8. **Payments.** PayPal, for example, allows money to be received immediately, protecting the collector, and the platform does not release the money until the work has been received.

9. **Positioning.** How many galleries did we know previously? Probably those in our city, and maybe the most famous ones in the world... Today, positioning is international, not local.

10. **Prestige.** Potential to achieve global brand prestige, to be admired by emerging, mid-career, and consolidated artists, and to captivate collectors from other countries and cultures.

What does a gallery seek? Talent. Promotion. Exhibition. Commercialization. Positioning. The path is online.

The Collector

The most favored in this new reality are the collectors. According to the 2019 sales platform Artsy report, the two main motivators for buying art are decoration and inspiration.

Through an incredible, never-before-seen art offering, anyone can now discover, compare, and buy globally.

What does a collector seek? Discover. Decorate. Inspiration. Collect. Investment. Status. The path is online.

Héctor Díaz
Founder and Director of **HECTOR DIAZ**


Héctor Díaz
EL ÉXODO AL MUNDO DIGITAL
Revolución y disrupción en la industria del arte: el camino es online



Mixtape

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La música de los Globos de Oro

Los Globos de Oro del 2021 celebrarán la música de Billie Holiday, Ma Rainey, Sam Cooke y la diáspora afroestadounidense que ha permeado en la cultura popular en el último siglo con sus manifestaciones en el hip hop, el R&B o el jazz. Esto no es casualidad. Luego de que en la ceremonia del 2020 los premios que entrega la Asociación de Prensa Extranjera de Hollywood recibieron críticas por su falta de diversidad, las cintas nominadas este año están llenas de diversidad racial y de interesantes conexiones musicales.

En *Ma Rainey's Black Bottom*, una cinta basada en la obra de teatro del dramaturgo August Wilson, la actriz Viola Davis retrata a la cantante Ma Rainey, una pionera del blues quien se enfrentó al racismo, la explotación laboral y la discriminación en Estados Unidos durante los años veinte del siglo pasado. Davis fue nominada como mejor actriz dramática. La cinta producida por Denzel Washington y que tiene la última actuación en pantalla de Chadwick Boseman (quien falleció el año pasado) cuenta con los arreglos musicales del legendario saxofonista Branford Marsalis.

La cantante de soul Andra Day, quien debutó en 2015 con el extraordinario álbum *Cheers to the Fall*, recibió también una nominación como Mejor Actriz de Drama por su interpretación de Billie Holiday en la película *The United States vs. Billie Holiday*, una mirada a su carrera musical mientras era investigada por el gobierno estadounidense. La célebre cantante de jazz fue otra figura trágica que también se enfrentó al machismo, la discriminación y la persecución por sus canciones, como "Strange Fruit", que abordaban sin rodeos el profundo racismo en Estados Unidos.

Hamilton, el celebrado musical sobre el primer secretario del Tesoro estadounidense Alexander Hamilton que pasó de los escenarios de Broadway al servicio de *streaming* de Disney, recibió dos nominaciones como Mejor Comedia o Musical y su creador Lin-Manuel Miranda recibió otra nominación como Mejor Actor de Comedia.

Leslie Odom Jr, quien ganó notoriedad por darle vida al villano Aaron Burr en el exitoso musical, recibió una nominación como Mejor Actor de Reparto por su interpretación del cantante de soul Sam Cooke en *One Night In Hollywood*. La cinta retrata el encuentro que tuvieron en 1962, el boxeador Muhammad Ali, el activista social Malcolm X, el futbolista Jim Brown y Sam Cooke, cuatro de las figuras afroamericanas más importantes en los sesenta, tras la legendaria pelea entre Cassius Clay (Muhammad Ali) y Sonny Liston. El trompetista de jazz Terence Blanchard, quien cuenta en su currículum colaboraciones con Art Blakey, Lionel Hampton y ha musicalizado algunas de las películas de Spike Lee, es el encargado de musicalizar esta ficción.

Trent Reznor y Atticus Ross, quienes en otro universo son miembros de la banda de rock industrial Nine Inch Nails, recibieron dos nominaciones por sus trabajos para *Mank*, del director David Fincher, y por *Soul*, la más reciente cinta animada de Pixar. En *Soul*, el jazz es otro de los protagonistas de la cinta. La película de Pixar logró combinar los talentos de Nine Inch Nails, con los del pianista Jon Batiste para musicalizar una película sobre el más allá.

En la parte jazzística, los directores recibieron la asesoría del pianista y compositor Herbie Hancock, la baterista Terri Lynne Carrigan, el cantante Daveed Diggs (otro alumno de Hamilton) y el baterista de The Roots Ahmir 'Questlove" Thompson, para capturar la esencia de este género musical y transmitir sus complejidades. En el otro contrapunto musical, las piezas *ambient* de Trent Reznor y Atticus Ross nos brindan un puente entre las composiciones instrumentales de su extensa obra con Nine Inch Nails con su trabajo cinematográfico de casi 10 años que inició con la música para The Social Network también de David Fincher.

Music, el debut cinematográfico de la cantante australiana Sia, pese a que recibió dos nominaciones en las categorías de Mejor Musical o Comedia y Mejor Actriz, ha recibido una serie de críticas por representar el autismo con una actriz neuroatípica. Tampoco podemos olvidar la nominación de Riz Ahmed en *Sound of Metal*, una película de terror sobre un músico de metal que tiene que confrontarse con la pérdida de la escucha y la sordera.

Los Globos de Oro de este 2021, además de ser muy musicales, celebrarán a una nueva generación de cineastas afroestadounidenses.



La pandemia transformó el sistema de comercialización y obligó a guardar los guantes. FOTOS: HÉCTOR DÍAZ GALLERY

El éxodo al mundo digital

Revolución y disrupción en la industria del arte: el camino es online

Héctor Díaz
Colaboración especial*

El 2020 marcó un antes y un después en la industria del arte. Lo tradicional es relevado. Lo establecido es cuestionado. La pandemia no impactó una temporada, cambió definitivamente el sistema de comercialización, forzó un éxodo al mundo digital a sus principales actores, artistas, galeristas y coleccionistas.

¿Cuáles son los retos? ¿Quiénes están preparados? ¿Cómo funciona esta global y virtual industria?

El artista

No hace mucho creaba para exponer su obra, individualmente o colectivamente, en una galería, recinto cultural, feria, bienal, museo, etcétera.

El éxito de una exposición en físico está en la convocatoria. Mediante el modelo tradicional de exposiciones, se construía lentamente reputación, admiradores, coleccionistas; nombre y trayectoria tardaban años.

Curadores, críticos y directores de museos poco a poco iban respaldando la obra... sin embargo, esto empieza a ser un recuerdo nostálgico.

Si el artista no puede exponer en un lugar por la pandemia, naturalmente optará por las plataformas digitales. El gran tema es la competencia internacional, no compite con talento local, regional o nacional, sino con el mundo.

Hoy en día las obras son exhibidas digitalmente instantes después de ser concluidas, pero este fenómeno es la punta del iceberg.

¿Requiere el artista trayectoria para destacar? anteriormente el buen *curriculum* se componía principalmente de exposiciones y el respaldo de líderes en la industria. Hoy, el creador forma su propia comunidad digital, a muchos de sus seguidores no les importa el CV o la trayectoria, sino la persona, su vida y propuesta artística. Ya no es necesario tocar puertas en galerías, hacer fila en museos, ahorrar dinero para ferias... el creador, aislado, se construye trayectoria y reputación.

Internet no solo permite mostrar obra, sino acceder a exposiciones y subastas.

Enviar obra a una exposición o subasta es un gasto que normalmente paga el artista, sin garantía de venta. Ahora el estándar es enviar fotografías, si no se vende, no hay gasto; si se vende, el coleccionista paga el envío desde el taller. La digitalización eliminó gastos y brindó la oportunidad de no mover obra.

Las redes sociales permiten utilizar hashtags, etiquetas que permiten filtrar y encontrar, son una herramienta que multiplica el *exposure*.

El principal reto del artista es la internacionalización y la creación de una marca personal. Es impresionante ver artistas con grandes trayectorias sin comunidades digitales, mientras que nuevos, con poca o nula trayectoria, tienen miles de seguidores que los difunden y les compran.

La democratización del arte no está en el precio, sino en la oferta mundial. ¿Qué busca un artista? Crear. Exponer. Ventas. Reconocimiento. Trascendencia. El camino es online.

La galería

El coleccionismo de arte es un deporte de contacto. Exhibir físicamente no se compara con exhibir digitalmente, cualquier artista, galerista, coleccionista, curador, etcétera, lo sabe; pero las circunstancias orillan a optar por la exposición digital.

Aunado a esto, los beneficios de exponer en digital son enormes y tangibles:

1. Galería en físico. No es indispensable. No se eliminan gastos, se transfieren a estrategias digitales.

2. Bodega. No se requiere, el artista asume el gasto y la logística de resguardo.

3. Exposición. La galería se internacionaliza.

4. Talento mundial. El portafolio de artistas puede constituirse de creadores de cualquier parte.

5. Comercialización internacional. Ventas en cualquier país; esto implica conocer permisos de exportación e importación, impuestos, envíos internacionales.

6. Penetración de mercados. ¿Campaña local con habituales coleccionistas o en principales mercados del mundo con coleccionistas nuevos? obviamente la segunda.

7. Alianzas internacionales. La sinergia con otras organizaciones se daba cercano a la galería, hoy se pueden poner a disposición catálogos de arte con interioristas y arquitectos de cualquier país.

8. Pagos. PayPal, por ejemplo, permite recibir dinero inmediatamente, protegiendo al coleccionista, y la plataforma no libera el dinero hasta que la obra fue recibida.

9. Posicionamiento. ¿Cuántas galerías conocíamos anteriormente? seguramente las de nuestra ciudad, y quizá las más famosas del mundo... Hoy el posicionamiento es internacional, no local.

10. Prestigio. Potencial de lograr un prestigio de marca en el mundo, ser admiradas por artistas emergentes, en el camino y consolidados; enamorar a coleccionistas de otros países y culturas.

¿Qué busca una galería? Talento. Promocionar. Exhibir. Comercializar. Posicionamiento. El camino es online.

El coleccionista

Los más favorecidos de esta nueva realidad son los coleccionistas. Según el reporte de 2019 de la plataforma de venta Artsy, los dos principales motivadores de compra de arte son decoración e inspiración.

Mediante una oferta de arte increíble jamás vista, ahora cualquier persona puede descubrir, comparar y comprar en todo el mundo.

¿Qué busca un coleccionista? Descubrir. Decorar. Inspiración. Coleccionar. Inversión. Estatus. El camino es online.

**El autor es fundador de Héctor Díaz Gallery*



La migración a la venta online ofrece varias ventajas a artistas, galeristas y coleccionistas, desde el aumento de *exposure* hasta el abatimiento de costos por resguardo y traslado de obra.

En breve



Oteando el *Horizonte*

Luego de que *Timo El Vigilante* permaneciera por espacio de año y medio a las puertas de **El Economista**, se ha colocado en su lugar una nueva pieza escultórica, *Horizonte*, del creador de la serie, Rodrigo de la Sierra, que representa la resiliencia, separarse de la adversidad y contemplar el horizonte.

How to appreciate a painting

By: Héctor Díaz
Media outlet: Beyond Line
Date: February 2, 2021
Link: https://beyondline.com.mx/numero-18/como-apreciar-una-pintura/

Do you like art but sometimes don't understand it? Would you like to be able to understand a painting? HECTOR DIAZ Gallery help you understand the basics of a work of art so you can delve into this fascinating lifestyle.

Visual impact

The first moment you see a work, the first impression it gives you, the first feeling it generates, is known as the "visual impact". Honestly, it is the most unfair way to understand a work of art, because you only see an image; you fail to understand the artist, their context, their technique, their style, and the important part: what the author expressed, the history behind the work.

The artist

The first thing you should know is who the author is. What is their name? What is their artistic name? There are many cases where the artist uses a pseudonym. Example: Pablo Picasso's full name is Pablo Diego José Francisco de Paula Juan Nepomuceno Cipriano de la Santísima Trinidad Ruiz Picasso.

It is important that you know the date and place of birth; this determines the era in which the artist lived and created. Example: Picasso was born on October 25, 1881, in Malaga, Spain, and died on April 8, 1973, in Mougins, France.

Knowing the region and the era, we can understand the historical context they lived in and how it influenced their career and work. Example: Picasso's work “Guernica” was painted in 1937, alluding to the bombing of Guernica during the Spanish Civil War under Franco's dictatorship.

The technique

The materials used by the creator (oil, acrylic, pencil, charcoal, etc.) are known as technique; the surface they paint on (canvas, linen, paper, wood, etc.) is called support (or ground); sometimes they even paint on a wall, known as a mural. Examples: Oil on Poplar Panel for the “Mona Lisa” by Leonardo da Vinci; Oil on Canvas for “Sunflowers” by Vincent Van Gogh.

Knowing the technique will allow you to understand the method the artist used to create their work, and you will also know which materials they utilized.

The style

Art is grouped by styles, and a hyperrealist work where it looks like we are seeing a photograph is not the same as an abstract one where we see shapes and colors. The easiest styles to identify are: Expressionism, Impressionism, Abstract, Figurative, Pop, Realism, Cubism, Surrealism, Fauvism, Naif, Renaissance, Baroque...

Style is the visual personality of the work and the characteristic signature of the artist. For example: Do you think Fernando Botero has a defining style?

Not all artists stick to a single style; it is common for them to explore throughout their career.

History

The artist expresses "something" in each piece—a personal anecdote, an emblematic moment, a love story, an idea, or an ideal. Try to find out the background behind the work; this will allow you to appreciate it from a different perspective.

Career

An artist's career is valued mainly by the places where they have exhibited their works: Solo or Collective Exhibitions, Museums, Biennials, Art Fairs, Institutions, Auctions, and Galleries. It adds a lot of value to an artist when their work is acquired for private collections for Museums, Institutions, or renowned Collectors. This will allow you to know the exposure of their Brand and work.

When you see a work of art, do not rely only on the “visual Impact” for your own interpretation; ask, investigate, and understand.

To conclude, keep the following 5 points in mind the next time you appreciate a work:

1. **Artist**. What is their name? Where are they from? What era did they live in?
2. **Technique**. What materials and supports did they use?
3. **Style**. What is the style of the work?
4. **History**. What is the story behind the work?
5. **Career**. Where has it been exhibited? Are there works in museums or private collections?

Héctor Díaz
Founder and Director of **HECTOR DIAZ**

Living Around , Número 18 , Van Gogh's ear

CÓMO APRECIAR UNA PINTURA

por Héctor Díaz Gallery actualizado el 2 febrero, 2021 ♡ 524



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La forma precisa de poder apreciar una pintura desde su historia y contexto, hasta las técnicas utilizadas y sitios en los que se ha expuesto.

POR: HÉCTOR DÍAZ GALLERY

¿Te gusta el arte pero a veces no lo entiendes? Beyond Line y Héctor Díaz Gallery te ayudan a comprender lo básico de una obra de arte para que puedas adentrarte en este fascinante estilo de vida.

GOLPE VISUAL
Se refiere al primer momento en que ves una obra y la impresión y sentimiento que te genera. Honestamente es la forma más injusta de comprender una obra de arte, debido a que no alcanzas a comprender al artista, su contexto, técnica, estilo y lo más importante la historia detrás de la obra.

EL ARTISTA
Lo primero que debes saber es quién es el autor, ¿Cómo se llama? ¿Cuál es su nombre artístico? Son muchos los casos en donde el artista tiene un pseudónimo. El nombre completo de Pablo Picasso es Pablo Diego José Francisco de Paula Juan Nepomuceno Cipriano de la Santísima Trinidad Ruiz Picasso. Es importante conocer su fecha y lugar de nacimiento, esto determina la época en que el artista vivió y creó. Conociendo la región y la época, podemos entender el contexto histórico en que vivió y cómo influyó en su trayectoria.

CUANDO VEAS UNA OBRA DE ARTE NO TE QUEDES ÚNICAMENTE CON EL "GOLPE VISUAL" PARA TU PROPIA INTERPRETACIÓN, PREGUNTA, INVESTIGA Y

madero, etcétera) se le llama soporte, incluso a veces se pinta sobre muro, conocido como Mural. Un ejemplo es el óleo sobre tabla de álamo en la "Mona Lisa" de Leonardo da Vinci o el óleo sobre lienzo en "Los girasoles" de Vincent Van Gogh. Conocer la técnica te permitirá comprender el método que utilizó el artista para crear su obra, además sabrás cuáles materiales utilizó.

ESTILO
El arte se agrupa por estilos, los más fáciles de identificar son: Expresionismo, Impresionismo, Abstracto, Figurativo, Pop, Realismo, Cubismo, Surrealismo, Fauvismo, Naif, Renacimiento, Barroco. Es la personalidad visual de la obra y el sello característico del artista. No todos los artistas tienen un solo estilo, es común que lo vayan explorando durante su trayectoria.

HISTORIA
El Artista expresa "algo" en cada pieza, una anécdota personal, un momento emblemático, una historia de amor, una idea o un ideal. Intenta conocer el trasfondo detrás de la obra, esto te permitirá apreciarla con una perspectiva distinta.

TRAYECTORIA
La trayectoria de un artista se valora principalmente por los lugares en donde ha exhibido sus obras, exposiciones individuales o colectivas, museos, bienales, ferias de arte, instituciones, subastas y galerías. Le suma mucho valor a un artista el que su obra sea adquirida para colecciones privadas para museos, instituciones o coleccionistas de renombre. Esto te permitirá conocer la exposición de su Marca y obra.

Héctor Díaz Gallery colabora con destacados artistas internacionales. No solo promueve obras, sino que día a conocer la historia y trayectoria de los creadores a través de videos documentales. Opera internacionalmente llevando arte a coleccionistas experimentados y nuevos miembros de este fascinante estilo de vida; genera valor a través de exposiciones públicas y privadas, así como alianzas con Galerías, Fundaciones, Hoteles, Arquitectos, Interioristas y diversas organizaciones en muchos lugares del mundo, siendo su principal mercado Estados Unidos.

HÉCTOR DIAZ GALLERY
Instagram: @hectordiazgallery

Guernica de Picasso

HECTOR DIAZ

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