

THE INSTITUTE FOR ARTISTS' ESTATES

KEEPING THE LEGACY ALIVE A CONFERENCE DISCUSSING ASPECTS OF ARTISTS' ESTATES MANAGEMENT CONFERENCE SUMMARY

Dear Sir or Madam,

On September 14-15 2016 the Institute for Artists' Estates' inaugural conference, [KEEPING THE LEGACY ALIVE](#), took place in Berlin. Our expectations were exceeded in every respect due to the highly inspiring talks and an amazing audience. We feel incredibly honored to have welcomed over 220 artists, artists' estates, and art world professionals from all over the world to discuss ideas and solutions for successful artist estate planning and management—all in a very stimulating atmosphere. We would like to thank all of you who made this event possible and hope to see you again soon. Another thank you goes to our media partner, [THE ART NEWSPAPER](#), who did a fantastic job in bringing the spirit of the conference to those who could not take

part.

Below please find summaries of the various talks. For further information, as well as the recorded versions of the talks and lectures, please follow the links in the texts. The next conference will take place in 2018 and we hope to see you there.

With best wishes,

Loretta Würtenberger Daniel Tümpel Karl von Trott Hélène Vandenberghe

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Keeping the Legacy Alive

The Institute for Artists' Estates Conference Summary

Day 1

Opening Lecture: "Timeless, Authorless"

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John C. Welchman, Chair of the Mike Kelly Foundation

John C. Welchman, Chair of the Mike Kelly Foundation for the Arts and Professor of Modern Art History at UC San Diego gave the opening lecture. Welchman's lecture sought to highlight a number of existential issues related to the functioning of a foundation. Welchman asked how we might approach cultural ventriloquism, how we can speak for an artist, which is essentially the work of an artist's foundation. Welchman made a case for learning from the way Mike Kelly approached donating, education, and the public within his work, but also added that there are a number of difficulties associated with speaking for an artist. [For video click here.](#)

“All Fathers Die, Not These!” Artists' Estate Management as a Family Affair

Family members are usually the first to be faced with an artist's estate after his or her death, and families are also often the staunchest supporters in perpetuating an artist's oeuvre. In this panel, the audience heard about the first-hand experience of a number of family members of artists. **Magda Salvesen, author of the book *Artists' Estates: Reputations in Trust* and curator of the Estate of Jon Schueler**, who also moderated, introduced this very personal panel. [For video click here.](#)

Mayen Beckmann, granddaughter of the German Expressionist Max Beckmann and manager of the Beckmann Estate, stressed the relationship she had with her grandfather's paintings having grown up surrounded by them, and though she had not planned on stewarding her grandfather's legacy it was a role for which she had a natural talent.

Mary Moore, daughter of British sculptor Henry Moore and manager of the Henry Moore Estate, spoke about the artist's vision, and made a case for it being the most important thing for a foundation. She further spoke about growing up with Moore, about how she was “thinking, eating, breathing sculpture” for much of her youth and noted how the care of her father's estate was a “duty”; she further added that she thought the personal aspect, i.e., having a family member involved, adds something of the man into the artist institution.

Flavin Judd, son of US-American artist Donald Judd and Co-President of the Judd Foundation, highlighted the need for a personal connection with respect to an artist's wishes, arguing that in his case it was absolutely

respect to an artist's wishes, arguing that in his case it was absolutely necessary for him and his sister, Rainer Judd, to assert their father's wishes with respect to the foundation. Judd spoke passionately about the need for the studio building on Spring Street as well as the property in Marfa, Texas, arguing that they were necessary for understanding the "context" of Donald Judd's work.

Hélène Vandenberghe, daughter of Belgian painter Philippe Vandenberg and co-manager of the Estate Philippe Vandenberg, also focused on the familial connection, noting how she and her two brothers closed their father's studio immediately after his death in order to try to figure out how to shape his legacy. This move allowed the siblings to reflect on Philippe Vandenberg's oeuvre and determine what they thought should be done with it.

Facing Different Challenges In Different Phases of an Artist's Estate

Building the Robert Rauschenberg Foundation

Christy MacLear, Executive Director of the Robert Rauschenberg Foundation

Christy MacLear next spoke about building the Rauschenberg Foundation. Rauschenberg, who MacLear notes, thought about his legacy before he died, "ticked all the boxes" that he was interested in when he was thinking about setting up his foundation. But like Hélène Vandenberghe, MacLear spoke of how important it was to understand one's assets so that one might create a "time horizon"—a timeframe within which certain goals should be accomplished. Going somewhat against the trend, the Robert Rauschenberg Foundation decided to open up copyright so that anyone can use images of Rauschenberg's work free of charge. The decision came after the Foundation saw how many mistakes were being made in date/title attributions and thought it would be better to allow scholars and other interested parties to take charge, and ensure the titles, years, and other relevant data was correct. This is in keeping with the Foundation's belief in "art as a communicative currency." [For video click here.](#)

Repositioning a Long-established Estate - Jean Arp

Loretta Würtenberger, Director of the Institute for Artists' Estates

Loretta Würtenberger spoke about repositioning a long-established estate, that of Jean Arp's. Having passed away in 1966, Hans Arp left no children and his

of Jean Arp's. Having passed away in 1966, Hans Arp left no children and his second wife and widow - Marguerite Arp-Hagenbach, who was a great collector in her own right – bequeathed his estate to a non-profit foundation founded in 1977: The Stiftung Hans Arp and Sophie Taeuber-Arp e.V. After a successful start, the foundation ended up thirty years later being involved in discussions about posthumous casting and was struggling to find the right strategy for the future. It was at this time that Loretta Würtenberger and her husband Daniel Tümpel became involved in consulting the board of the Stiftung Arp e.V. In order to refocus discussions back to Arp's relevance for art history as one of the great masters of sculpture of the 20th century and to reinvigorate the estate, there were three areas of focus: academia, museums/curatorial, and the market. Each of these areas required a proactive approach, often incentivizing people to take another look at Arp's work. The Arp Archive, for example, was set up in Berlin and made accessible, allowing visitors to see different work from the few canonical pieces already well-known to people. [For video click here.](#)

Artists Estates and Museums

This panel, chaired by **Arie Hartog, Director of the Museum Gerhard Marcks**, looked at the relationship between artists' estates and foundations. After all, a museum might seem a natural place to turn for relatives of a deceased artist after all. [For video click here.](#)

Joost Declercq, Director of the Dhondt-Dhaenens Museum and former director of the Hartung Foundation, spoke about his multifaceted relation to museums, governments, galleries, and artists, which he said “was the most important thing”—“it’s not about objects, it’s about artists,” as he reiterated. Hartung had only mentioned that “he wanted a foundation” and this gave those setting up the foundation freedom with its remit. Though they did struggle with Hartung’s public perception, which had faded by the time of his death, the foundation was able to address this by opening up the archive and by building accommodation where artists and curators could stay. In this case, many of those involved were artists, which helped to reinvigorate interest in Hartung’s work. Declercq emphasized that “a museum is never able to have the emotional energy a foundation or estate has.” Museums cannot be conscious of the market, and so a foundation (or estate) is better placed to invigorate a deceased artist’s oeuvre. Opening a foundation allows you to reflect on the complete body of art produced by an artist.

Thomas Köhler, Director of Berlinische Galerie, explained the origin of the Berlinische Galerie, which was established as a place for art made in Berlin. The founders did not have a collection, however, and so were looking for artists' estates to purchase. They are still working on the first estates the Galerie acquired and Köhler explained that it is important to rediscover and reevaluate the artists whose estates the Galerie cares for. You need time, space, and money. While museums are slow and need to be selective, they are deliberate, and very thorough at sorting out art historically important items.

Arie Hartog noted that heritage is not a matter of what we like now—it has a broader and longer scope. Speaking about Gerhard Marcks, Hartog explained how Marcks was concerned that people did not like his work and therefore wanted to have a foundation so the public might rediscover it after his death. After searching for a city to house his estate, and after many rejections, Bremen agreed to host it. In addition to working on the legacy of Gerhard Marcks, Hartog and the Marcks-Haus are also concerned with modern and contemporary (figurative) sculpture more generally.

Strategies for Artists' Archives

Dirk Boll, Managing Director Continental Europe at Christie's, chaired the panel on the importance of archives for artists' estates. [For video click here.](#)

Dietmar Elger, Head of the Gerhard Richter Archive at Staatliche Kunstsammlungen Dresden, told the audience about the founding of the archive. The Archive has been in existence as an institution of the Staatliche Kunstsammlungen Dresden since 2006. He noted how the estate and the archive will separate upon Richter's death, and are already separate insofar as the studio and the archive are independent. He explained the function of the archive as mainly helping with research, since the Archive has a massive collection of material related to Richter and his work; they have catalogues where Richter's work appears, all the published writings on Richter, and they organize the catalogues raisonnés. They are also responsible for writing certificates of authenticity.

Barry Rosen, prominent artist's estate advisor, who has advised numerous artists' estates, including Eva Hesse and Dieter Roth, approaches the topic somewhat philosophically, asking "Why do we want an artist's archive, or why do we want to preserve them? Basically, we are interested in what artists make,

and so the things associated with that person and their creations have an intrinsic interest based on our interest in the artwork." His experience has led him to be cautious of totalizing models of how to reinvigorate or reposition an artist, instead focussing on the uniqueness of each artist's estate and situation.

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THE ART NEWSPAPER

Day 2

Opening Lecture: "Authenticating Picasso - issues and strategic considerations"

Claudia Andrieu, Head Legal Affairs Picasso Administration

Claudia Andrieu spoke about the complex process of authentication with regards to the work of Pablo Picasso. She notes how authentication remains a large problem, with the Picasso estate receiving more than 1,000 requests for authentication per year. The stakes are not only high because Picasso's prices are among the highest in the world, but also because so much of his person—like his signature, his image, etc.—is used for various purposes around the world. There was no choice, but to try to preserve the legacy of Picasso. Authentication comes from an authority and can impose its decision—it is an act of power. The Picasso Administration was set up to deal with painter's rights in order to stop the booming of unauthorized use. [For video click here.](#)

Catalogues Raisonnés - When Form is Function

Friederike Gräfin von Brühl, art lawyer and partner at KL Gates, moderated the panel on catalogues raisonnés—a very important aspect of artists' foundations that was mentioned by several speakers. It is an interesting

instrument that can be used by artists' estates, since it can have something to say about authenticity, or what is included and not included, which in turn can effect the perception of the artist's oeuvre as well as the prices of certain works. [For video click here.](#)

First, **Arie Hartog, Director of the Museum Gerhard Marcks**, told the audience how a catalogue raisonné helped to reestablish the work of Gerhard Marcks, without it Marcks may have been mostly forgotten by art history. There was a large oeuvre and so a catalogue raisonné tried to keep up with the canonical editions, and served as a clear guiding line for the estate. After a number of other books, the Marcks Haus began to think of rules for catalogues raisonnées, and together with the Association of Sculpture Museums in Germany has made a set of guidelines for catalogues raisonnés. One rule is to use two dates: a date of conception and the date of the actual casting.

David Nash, founder/owner of New York gallery Mitchell-Innes and Nash, treated the conference to a history of the catalogue raisonné of Cézanne, beginning in 1936. The initial catalogue proved to be very inadequate, while the John Rewald edition published in 1996 was a vast improvement. However, it only provided very few color photographs, which Nash found lamentable, so he determined to make a better one—initially only a colour supplement. He made the decision to add Jayne Warman and Walter Feichelfeldt, who had worked on the original Rewald edition. The decision to go digital was difficult because the financial cost was extremely high. In the end he came to be very much in its favor. It is free, has wonderful colourful images, is constantly updated, and users can make side-by-side comparisons.

Andrea C. Theil, Catalogue Raisonné Manager and Researcher at the Roy Lichtenstein Foundation, emphasized taking your time with a catalogue raisonné. Theil explained the foundations research methodology; they use in-house and exterior research teams combined with physical examination, which can be quite difficult to secure. These techniques can yield new information, which can in turn inform the catalogue raisonné even more. But this is the best way to provide the most information. The Lichtenstein catalogue raisonné will be published online, after initially planning on a printed version, in its entirety in 2020. It will possibly have a printed “summary” to be published sometime after.

Strategies for Mid-Size Artists' Estates

Volker Diehl of the Volker Diehl gallery moderated a panel that included

Verker Biem, of the Verker Biem gallery, moderated a panel that included H  l  ne Vandenberghe, Muna Tseng, and Mark Waugh. [For video click here.](#)

H  l  ne Vandenberghe noted how all estates have one thing in common: art. Therefore the goal of all foundations and estates is to preserve the work and keep it alive in the world. She gave three suggestions, based on her experience, of how to do this. The first is to manage the heritage and studio of the artist. But in order to do this one needs to truly understand the quality of the artwork—can it hold up in an international context? A second way to keep the art alive is to stimulate research; one can make a catalogue raisonn  , create an archive, or focus on re-interpretation. A third way of keeping an artist’s work alive and relevant is to make an artist’s oeuvre accessible (as the Jean Arp estate has done). Opening a studio to the public encourages attention, as does having other artists being interested in the work—artists have been the best ambassadors for the estate, and really help to keep a deceased artist’s work contemporary.

Muna Tseng, a dancer and sister of photographer Tseng Kwong Chi as well as manager of the estate, raised the issue of speaking for an artist and allowed her brother to speak for himself by quoting a lengthy passage written by him. “The artist says it best,” summarizes Muna Tseng’s approach to her brother’s estate, and she further believes that creating a narrative for the artwork, thinking about how to present it, and how to tell the story of the artist are all necessary ingredients for an interesting and successful artist’s estate. She routinely asked: “What would Kwong Chi do?” and recognized the need to find ways of engaging with the art market over time. The estate places original photographs in good collections and museums, and prints a limited number of posthumous editions according to the same standards Kwong Chi used. They also license images for commercial use, and maintain a digital presence on social media.

Mark Waugh, Head of Research and Innovation at DACS, focussed on the strategies of dissemination and knowledge sharing. DACS is a not-for-profit visual artists’ rights management organization, which also helps artists become aware of legacy planning. Waugh asked what it means to be a large or mid-size estate, and noted that we usually answer this along financial parameters. However, this might not necessarily relate to the cultural value of those estates. Understanding the cultural value, even of small or minor estates, is key to helping artists safeguard cultural heritage.

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