

Rotten Galleries

Making a million in the stock market, finding oil in the back yard, being left a million dollars by a little old lady you once helped to cross the street - they're all part of the American Dream.

Another is finding that a picture you bought for \$10 is really worth \$10,000.

"It's inevitable," recounts Ernest Lowenstein, president of the Ferdinand Roten Galleries, and an international expert in the graphic arts, "that sooner or later that question will be asked. Who is the Picasso of tomorrow? I wish I knew."

The Roten Galleries is scheduled to have an exhibition and sale of 800 to 1,000 of their collection of original prints, representing the works of famous masters, and the not-yet-famous. The great majority of these prints will be priced at well under \$100. Are there any hidden treasures in the group? It's very possible, but no one will hazard a guess. From Roten, however, we do have some tips on what to look for, and also to avoid, if you must think of a picture as an investment.

So what appeals to you. At least with art you will have something beautiful to look at and enjoy. In today's original print market, work is not decreasing in value, and most is increasing in price each year.

Graphic art is a good investment. Now that a million dollars is becoming almost common price for oils sold at

auction, more and more collectors have been discovering that wide and exciting art world of graphics, and today's artists are giving graphics a new dimension.

Buying at an auction is fun, but it's also risky. If anything of interest is being shown, you may be sure that the dealers will be there. They are knowledgeable, have money to spend - and they know when to stop.

Be very careful of the word "original". Roten Galleries are purists. To measure up to their standards, the work must have been conceived by the artist, the artist must have participated in the preparation of the plate, and the work must have been pulled from that original plate.

Understand the meaning of the term "original lithograph" as it applies to art. It is not a photo-engraved lithograph, but one which has been printed from the artist's original stone or plate. With the assist of a small magnifying glass, even the most inexperienced eye can discern the difference. The photo engraving will show small, even dots of varying intensity, which, to the naked eye seem like smooth ink. The original lithograph, done by the artist, will show uneven spots of color, as the texture of the ink, stone, and paper dictate. Hung side by side on the wall, they are difficult to tell apart.

Do not assume that age or the artist's fame alone are a justification for high price. In

Roten's collection, there are engravings by Hogarth and Goya, done from the original plates, that are under \$50. Roten's marking clearly indicates that these engravings were struck after the artist's death. While the engravings are beautiful to own, and should not depreciate in value, the plates have lost some of their sharpness over the years. There are other Hogarths and Goyas worth hundreds, and they are also in the collection. By the same token, don't assume that because the price is modest, the work is not important. Twenty years ago, for example, Kollwitz, Nolde, and Barlach were available in signed, limited editions for under \$50. Today the same works are worth thousands.

With works like these, the artist's signature or the fact that a print is from a limited edition adds to the value. However, if a work is short on artistic quality its rarity or a signature will be of little importance.

A fine work need not have been signed. Until the twentieth century, many fine artists never signed their work, feeling that the picture itself was all that was needed as identification. When you see the phrase "attributed to" it means just that. It may be attributed to Rembrandt, but that's no guarantee. The well-established dealer or curator is very careful when attributing work. A more commercially oriented auction or shop might not be.

Beaverbrook Art Gallery
Noon Hour Film Programme
"In the Workshop - Rudolf Pracher,
Restorer"
"The Art Conservator"
Thursday, September 21, 1978, 12:30 p.m.
Admission Free

UNB art collection

The UNB Art Centre Collection of Reproductions will be on exhibition in The Studio in Memorial Hall during the month of September. At 10 a.m. Monday, September 25, they will be available to UNB students on loan for the academic year.

There is no rental fee, but be prepared to show your student pass. They are to be returned during exam week in April. The prints cannot be reserved, but will be given out on a first-come, first-served basis on September 25th.

If you are not free then, send a friend with written authorization to sign one out for you.

There will be only one print per student, because there is a great demand.



Dan Hill in Concert

Friday & Saturday Sept. 22 & 23
8pm at the Playhouse
Tickets available at box office

Presented by radio
CIHI

ABDP.