

THE Art Economist

FOR IMMEDIATE RELEASE

Premieres Summer Issue
Featuring

COVER ART BY CHRISTO AND JEAN-CLAUDE
A FEATURE STORY ON CHRISTO'S TRIUMPHS AND DISASTERS
STEVE TURNER'S L. A. UNDERGROUND
THE MIAMI MEDICI
HAMPTONS SUMMER SCENE
ART VISTAS IN ASPEN
DANIEL HUG AND ART COLOGNE
CLIFFORD ROSS MOVES MOUNTAINS
WHERE AUCTION HOUSES AND DEALERS COLLIDE
ANTICIPATING ARTISTIC SUCCESS
NEW ARTISTS TO WATCH

New York, July 5, 2011—*The Art Economist*, a recently launched global publication which examines the contemporary art market in ten issues per year, announces the release of Volume 1, Issue 6/Summer, featuring expanded editorial on the economics of art, and compelling features and updates on the market's top 300 living artists, under the direction of Editor-in-Chief, Bruce Helander, and founder, Fred Alger. Unique in the publishing industry in its offering of 100 beautifully illustrated, advertising-free pages per issue, *The Art Economist's* Issue 6 continues the publication's commitment to exceptional design with dramatic cover art by Christo. The back cover by Robert Zakanitch, titled *Sailors*, portrays a dazzling dance of hats. *The Art Economist*, available only by subscription, premiered its sixth issue globally on Tuesday, July 5, 2011, offering timely advice about new developments in the art world.

Volume 1, Issue 6 captivates with new contributions from some of the art world's most celebrated writers, all beyond the new issue's cover art, *Surrounded Islands* (1980-1983), by Christo and Jean-Claude. The work is explored in an essay by *The Art Economist's* **Donald Kuspit**, who analyzes the installation's strength and historic importance. Further inside the issue, **Anthony Haden-Guest**, Christo's longtime friend and a regular contributor to *The Art Economist*, conducts a feature interview with Christo about his career and his latest project: suspending white woven fabric over sixty kilometers of the Arkansas River in Colorado.

Elizabeth Sobieski profiles the *Miami Medici*, four passionate founders of renowned private and public contemporary collections. **Phoebe Hoban** reports on the Hamptons' summer scene, with a brief history of the artists and collectors of the east end of Long Island, along with an overview of what's happening in the summer art season. **Drew Hammond** talks about Steve Turner Contemporary, the definitive Los Angeles gallery for young, talented artists. **Don Thompson** investigates where sales through auction houses and art dealers collide. Noted economist, **David Galenson**, from the University of Chicago, examines ways for art collectors to identify important artists early in their careers. Former Deputy Editor of *W* magazine, **Julie Belcove**, discusses the up-and-coming international *Art Vistas in Aspen* and the expanding set of geographically diverse collectors, auctioneers, museum directors, and curators who visit them.

Also presented are new fluctuations in “The List” of top 300 living earning artists, hinting at changes for the strong, seemingly unshakable positions held currently by Lucian Freud, Jasper Johns, Jeff Koons, Damien Hirst and Gerhard Richter. Corresponding with the market’s top 300, “The Artists to Watch” section offers a more in-depth look at some of the top, emerging artists. Both sections feature representatives coming out of such countries as India, Australia, the Philippines, Germany, Italy, Spain and the United States.

The newly launched publication is the brainchild of **Fred Alger**, a legendary figure in the financial community, known for his remarkable success in bringing record gains to his investment firm, Fred Alger Management, which he founded in 1964. Alger, an art collector and former board member of The Museum of Modern Art, had always envisioned a publication that examined the art market, which often produced remarkably profitable sales, but at the same time was unregulated and opaque. Mr. Alger began his corporate collection in 1985, for which he employed a full-time curator. At first, he concentrated primarily on acquiring emerging American painters, but soon moved on to internationally known photo-based works. Some of the artists whose works he acquired included Cindy Sherman, John Baldessari, Richard Prince, Hiroshi Sugimoto and Vito Acconci; however, the bulk of the collection was lost during the terrorist attack on the World Trade Center where his offices were on the 93rd floor.

The Art Economist editorial team comprises Editor-in-Chief, **Bruce Helander**; Associate Editor, **Marisa J. Pascucci**, Managing Editor, **Susan Hall**; Contributors: **Julie L. Belcove**, **David W. Galenson**, **Anthony Haden-Guest**, **Drew Hammond**, **Phoebe Hoban**, **Carol Kino**, **Donald Kuspit**, and **Elizabeth Sobieski** and Contributing Photographers: **Amy Arbus**, **Harry Benson**, **Ralph Gibson**, and **Priscilla Rattazzi**.

A yearly subscription for 10 issues and unrestricted access to the website is \$400; the publication will not be available on newsstands and carries no advertising so that its writers and editors can truly make conflict-free advisory judgments. The target market is wealthy contemporary art collectors and art investors, along with the international community of art world professionals. *The Art Economist* presents a remarkable print and paper quality, and features more full-color reproductions of artists’ works than almost any other art publication.

The Art Economist

The Art Economist is a critically informative publication serving as a constructive tool for art collectors, museums and galleries to ascertain transparency of art value in the global contemporary art market. In each issue, *The Art Economist* celebrates and beautifully documents the major creative and financial achievements of the world’s leading living artists by ranking the top 300 living artists based on their auction results since 2008; presenting condensed profiles of 30 of those artists; offering art market analysis; providing in-depth profiles of artists and collectors; and recommending new, primary market artists to watch for their predicted, eventual success. *The Art Economist* further features an interactive website that offers a ticker with up to the minute news and auction results concerning artists on the continuously evolving List of 300, as well as expanded editorial content.

More information at www.thearteconomist.com

Media Contact:

Meg Blackburn
FITZ & CO
212-627-1455, ext 225
meg@fitzandco.com