Why Investing In Art Is A Good One

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If you have the capital to invest and are a fan of art, have you thought about putting the two options together in one? Learn why investing in art is a good one.

Hobby For Various Economic Classes

Once upon a time, only millionaires were investors in works of art. Today, they arouse interest from various economic classes: people who have the money to invest and opt for the purchase of paintings, mainly.

Over time, the works can both gain appreciation and depreciate, but even so, a collection, in general, can achieve double or triple the amount invested. That's because investing in art is a market trend.

Why Did This Happen?

With economic instability, investing in artworks offers protection against rising inflation, as its price tends to rise along with the economy. In the last seven years, the performance of the executives has exceeded that of Ibovespa, the main stock index of the Stock Exchange.

And it's not just around here: the same thing happened at The FineastEuropeanArt Foundation, one of the leading international art fairs.

Is It The Right Investment?

According to what we said above, investing in art is safer than applying your investments in stocks. The average price of work has doubled in recent years, coupled with the increase in population income. However, with the economic instability of the market, there are few safe investment options left.

Art is an excellent option since today; there is distrust of the application in monetary assets.

People do not need a lot of money to shop for artistic works; this is possible even for those who have a limited budget. As the interest grows, as well as the finances, the look is more accurate since they usually go to galleries, fairs, and exhibitions, as well as talk with people in the industry.

Thus, one can acquire less but with more study. When creating a collection, the person acquires intelligence to better choose his works. By understanding the best options, investing in art more and more becomes a wise choice, even because in galleries of contemporary art, the artist is usually present to dialogue with visitors.

Insurance, But With Risks

However, just like any investment, you have to know that investing in art also has its risks. Those who do not follow artistic trends and do not know a bit about the segment can lose. However, the danger is minimized when one knows the seller's reputation. One should only buy work where the certificate of origin is included.

Another essential tip for those who are starting out in this form of investment is to buy works from established artists. In this way, protection against inflation has already been gained. They are more expensive works, of course, because the authors are recognized in the market for their talent, but the potential of devaluation certainly is less.

This is not to say that you can not invest in works of art by artists who are starting; quite the opposite. However, it is possible to make an analogy with a new company. The operating history can not be verified, so the risks may be greater, but there may be a possibility of recovery.

How Much Do I Need?

As we mentioned at the beginning of this article, you do not really need a lot of money to invest in art; it's an interesting option for various economic classes. From R $ 1,500.00, you can start the investment as long as some details are observed:

- Separate works of art with a tendency towards valorization, crafts;
- Do not be afraid to hit your legs. Visit galleries, fairs, and exhibitions, and talk with artists and industry experts;
- Understand that investing in art is something that can take at least five years, maybe ten years. Before that, valuation is possible but rare;
- Pay attention to some details of the work in case you want to resell them in the future: paintings sell more easily than sculptures or photographs. And the most sought-after colors on a canvas are usually reddish tones.

Hobby, Investment, And Passion

As you can see from the article we have written, investing in art is a way of having a hobby, a sure investment for your savings, as long as the works are chosen with attention, as well as increasing your plight and liking for something that can become your passion.

The collection is a term relatively common to the universe of contemporary art. To this term, we identify both the act of collecting works of art and the procedure of certain contemporary visual artists.

Collecting works of art is a phenomenon that currently has gained prominence attracting scholars and those interested in visual art to start their collections. The collection of works of art is not a new phenomenon, but lately, access to the collection has been democratized, allowing more art lovers to start their collections and make their investments. For this event, a number of factors have contributed decisively. Among the factors that contribute to the expansion of access to the collection, I highlight the performance of art galleries that have innovated with e-commerce actions of works of art, bringing the collector of the work of interest to the artist.

The so-called e-commerce work of art has proven to be an excellent strategy for the art market to stimulate the collection. Among the actions of this form of e-commerce of works of art are the virtual sales mechanisms that, together with a competitive delivery service, make it possible to reduce distances and convenience of the customer since, for example, an Asian collector can realize the purchase of a work of art of a Brazilian visual artist in Brazilian e-commerce and to receive the piece in his residence, eliminating the necessity of displacements. Allied to this, e-commerce sites of works of art have a series of tools that help the investor in the choice of his work of art, such as the simulation of the desired piece on the wall, as well as information about the visual artist, creator of technical specifications on the work, as well as providing different forms of payment, which allows even the installment payment, giving the investment options that allow him to adjust his investment according to his budget.

Through e-commerce, the investor can still have access to framing and assembling options for the work of art if you want to install the piece on a wall, for example. You can also find options for storing maps that are compatible with the specificities of the acquired artwork. In this regard, in order to assist the collector, I present some manufacturers or stores that resell cartoons in Brazil and abroad. In Brazil, I mention the industrial Nexo companies of Curitiba / PR, the Usadão Móveis Store, located in Mooca in São Paulo, and the company Di Constam, also in São Paulo. From other countries, I cite the fine art materials store Todo Art in Madrid and Totenart in Seville, Spain.

The collector interested in investing in contemporary art will find in Brazil, therefore, great galleries dedicated to the artistic multiple, be it fine art engraving or traditional engraving, printed manually. Regarding the Galleries, I cite the performance of the Engraving Gallery, which, since its foundation in 2003, has revolutionized the art market with unique strategies that have modified the relationship between the investor in contemporary art and the dealer or gallery owner. In addition to the qualified performance of the company aimed at customer satisfaction and convenience, the Engraving Gallery invests in virtual forms of negotiation that facilitate the collector’s life, bringing the investor closer to the art of the object of his desire. Investing in innovative ways to trade contemporary works of art, Galeria de Gravura launched 2005 an e-commerce platform for the online negotiation of contemporary Brazilian and international art. With this initiative, the Engraving Gallery, the 1st E-

Commerce of Brazilian artworks, provokes shocking changes in the national art market by stimulating collecting and investing in art.

How To Invest In Contemporary Art

After having demonstrated the conditions that have fomented the collectivism in our country that contribute to bringing the investor and the collector of the work of art, I come to present options qualified for investment.

Both the beginner collector, who began his collection recently and still has few works in his collection, and the long-time collector, who has a large collection of works of art, must take into account important observations before making the investment.

To promote the collection, it is worth observing the trajectory of the visual artist and, consequently, his work. Suffice it to say that there are artists in the art market whose history is solidly intertwined with the history of national and international artists and emerging artists whose production still belongs to the lively and questioning debate that encompasses social tensions within the culture and of contemporary art. I also emphasize that both investments are potentially appropriate and potentially lucrative, inclusive.

Well, I dealt with an open and general panorama in which we observed works by renowned and emerging artists and their disposition in the art market. Now, let me illustrate the scenario and bring options to the collector. The intention is to make it clear that regardless of the budget available the collector of contemporary works of art will be able to purchase pieces of renowned or emerging artists according to their interest.

An important element that contributes to the relaxation of the prices of works of art by contemporary, established, and emerging visual artists is the artistic multiple. The artistic multiple that can be an engraving manually printed by traditional and old systems, as well as fine art prints of graphic pieces, photographies and still Giclés in which paintings are reproduced, are elements and strategies adopted by contemporary visual artists as well as by publishers so that his works reach as many people as possible. With this, the availability of works of visual artists of great potential, be they consecrated or emerging, with low or medium-cost pieces available for collection and investment. It is worth mentioning the artistic and technical quality of an artistic multiple.

Nowadays, fine art prints have made possible the reproduction of works of art with high quality and maintenance of values such as those of color and texture, ensuring even preservation since the whole process is carried out with materials of assured quality, specially indicated for the conservation and preservation of parts.

I also advocate in favor of the art multiple, reiterating its tradition and relevance in the scenario of contemporary national and international art, whose procedures have contributed to the promotion of knowledge and the expansion of critical awareness, contributing to the democratization of contemporary art.

The Engraving Gallery, the first e-commerce of Brazilian artworks, is a reference in the country in the segment of online sales, possessing a large collection of emerging and renowned artists, and is, therefore, an indispensable source for the investment of multiple artists.

In the Engraving Gallery, the collector and the investor in contemporary art will find, within reach of a click, works by established and emerging artists from all over the world. In order to understand the relevance and quality of the collection of the Engraving Gallery, it suffices to say that it has multiple works by renowned artists such as Salvador Dalí, Frans Krajcberg, Alfredo Volpi, Burle Marx, Cildo Meireles, Aldemir Martins, Emiliano Di Cavalcanti, Flávio de Carvalho, Paulo Pasta, Rubem Valentim, among other visual artists recognized internationally for the relevance of their works and the cultural value of them.

Still, the Engraving Gallery, along with the avant-garde production of contemporary art, has in its collection works by emerging artists responsible for the changes that have occurred in recent years in the field of contemporary art and culture. Here I mention a few: Eduardo Srur, Daniel Melim, Carlos Dias, SHN, Silvana Mello, João Lelo, Highraff, Nunca, Patrícia Kaufmann, Speedo, Stephan Doitschinoff, Titi Freak, Washington Silvera, Wilton Pedroso, among other emerging artists with consistent production in the contemporary art scene. I should also point out that the Gallery of Engraving combines in its collection multiple great Brazilian cordelistas artists, cases as J. Borges and J. Miguel, popular artists, besides fomenting the production of collections of contemporary visual artists from all over the country.

In the Engraving Gallery, the collector or investor in contemporary art will be able to acquire works by Alfredo Volpi, a consecrated artist who is part of the Santa Helena Group and active in the national concrete movement, or invest in multiples of Speto, Daniel Melim, Nunca and João Lelo, which are artists emerging from the urban art and national graffiti scene. There are also options for investment in art that represent regional aesthetics, such as the J. Borges cords that can be purchased for only R $ 200.00, a symbolic value considering the size of the work of J. Borges, internationally recognized for its linkage to the popular culture of the Brazilian northeast. The collector or investor can also find options for investment in artists who move between urban art and academic reflection, cases as Wilton Pedroso and Leandro Serpa.

To the collector interested in investing in contemporary art, I ask that you go to the Engraving Gallery website and study the investment options available. There are several visual artists with relevant production at their disposal. I also emphasize that the Engraving Gallery is electronic commerce of works of art, making possible the online purchase of works of art and delivery at your residence. Access the site, see the options and click on the option of your interest. Make a good investment, and get a multiple in the Engraving Gallery.

Collectors Club. Shared Investment

The Collectors' Club has been a strategy adopted by nationally recognized institutions such as the MAM of São Paulo for the promotion of investment in artistic multiples whose objective is to promote collecting and valorization of the work of art and multiple as authentic art forms and potentially critical. The MAM has been notable in the action of promotion of collecting in our country promoting the approximation between contemporary visual artists and collectors and investors of visual arts. A similar strategy has been adopted by the Art Hall Gallery, which has been notable for its alliances with galleries to promote the work of artists from the contemporary scene, building an association with new collectors aiming at promoting the collection of contemporary visual arts in Brazilian soil.

Innovative Spaces For Multiples

The contemporary art market has expanded its field of action and promotion of the contemporary visual arts from the innovative action of Art Galleries that have launched new proposals to the field of artistic fruition and with this fostered the collecting and the investment in art with strategies that prioritize the work of art as 'Multiple,' that is, more than one copy or a numbered print run.

In order to foster collectivism and investment in contemporary art, two national galleries have deserved special mention thanks to innovative actions that have been inserted into the art market. Multiple well-known and emerging national artists or fine art prints from international contemporary art publishers.

The mentioned galleries are; 'Multispace Art Space' and 'Art Sections'. Both galleries have been working with a focus on the Multiple as a unique strategy for the promotion of contemporary art, thus stimulating the collection and investment of contemporary visual artworks.

The Multispace Espaço Arte proposes to renew reflection and aesthetic enjoyment, to attract not only specialists, to awaken new collectors, to enrich already structured collections with multiples and works in other formats of great Brazilian and foreign artists commercializing works selected based on aesthetic criteria of extraordinary artistic density and to make a permanent research effort in order to identify and disseminate new works.

Art Gallery Gallery, in turn, democratizes contemporary art through the sale of prints, photographs, and objects in limited editions. He is the exclusive representative of the UK's leading contemporary art publishers, including Paragon Press and Alan Cristea Gallery. In addition, it also represents Brazilian artists who work with photography as media.

Why Invest?

Learn about the benefits of investment and contemporary visual art collection.

Up to this point, I have been talking about the art market, the changes that have occurred in the electronic commerce of works of art in recent years, and presented galleries and clubs of collectors dedicated to the artistic Multiple.

Although I have presented the advantages of investing in works of art, because of the condition of goods of strategic economic value that is intrinsic to these objects, I did not deal with the fundamental value in question and what actually occurs when a collector buys a work of art.

The art market is the catalyst for contemporary visual production for the potential it has to stimulate and foster new artistic experiences. In the art market, two fundamental characteristics for the creation of works of art are or have their approximate relation. They are the visual artist and the collector. The strategic actions of the art market aim, in short, to bring the creator closer to the producer, thereby establishing a set of relationships in which the artist has his intellectual effort consumed in the action of the investor who buys his work.

We could further simplify the question and elect the three characters mentioned above, visual artist, art market, and collector, and identify in them the backbone of an entire system that understands contemporary art. But, there are still a considerable number of professionals involved in this niche that we will call contemporary visual art. It should also be said that the art market synthesizes and brings together an intricate and complex network of relations that represent a considerable volume of the value of a country's economy.

However, even admitting and considering the momentary economic value that is feasible, we do not calculate the symbolic value of a work of art, a Multiple, an exhibition, or even the production of an artist.

It is in investment in art that the symbolic value created by an artist, society, and even a country becomes prominent and sustainable. I will not enter here in the merit of discussing conceptual fields or ideological strategies of this or that artist, art movement, curator, country etc … In affirming the importance of preservation and fostering the creation of visual art, I highlight the figure of the collector whose investment closes a generous cycle of human knowledge that has to do with economic, social, political and aesthetic transformations.

Why invest? Here, I presented points for reflection. Aside from all the tension that surrounds the contemporary economic scene, including political issues, I reiterate the fundamental role of the collector whose positive action guarantees the preservation of works of art enshrined in the sieve of history and keeps alive the production and research of emerging visual artists and active in the contemporary scenario. The investment in visual art promotes its effective transformation, continuity, and renewal. What’s more, the collection fosters the preservation of the visual memory of a period or nation.

To collectors, lovers of contemporary visual artists who are beginning to form their long-standing reserves or collectors, I reaffirm the importance they exert on the functioning of the visual field as an economically and culturally active sector, emphasizing the promotion of knowledge and knowledge.

Were it not for art a framework of symbolic objects here we would not be in the condition of active, conscious, and critical beings of existence itself. Were it not for the collection and the preservation, we would have no memory, no awareness of our existence and history. Neither present, past, nor future would have. Through the collection, our manifest intensities gain substance, value, and relevance.

The hangover of last year, which made the buzz of market players with the resounding sale of a Francis Bacon triptych for $ 335.9 million, the most expensive work ever auctioned, showed that it is almost absurd to say that art is not a good investment. But Melanie Gerlis, an economics editor for The Art Newspaper in London, plunged the – scarce – numbers of that market into a piece of advice that angered some gallery owners. “If you know how to make money from other things, do not try to win with art,” sums up Gerlis, who has just released “Art As An Investment?”.

“This is an inefficient market, full of secret rules.” In a demystifying step-by-step, his book attempts to sift through these “tabs” and show how paintings and sculptures actually do not behave in anything like stocks, gold, real estate, and other items in the basket of financial market operations.

In a calculation based on auction results, Gerlis concluded that only 5% of the works were sold to earn a profit. Even in cases of apparent success, such as when musician Eric Clapton sold a work of German Gerhard Richter for $ 76.4 million, almost ten times what he had paid 11 years earlier, the author points out that the accumulated inflation in the period or expenses with the conservation of labor.

“Of course, a piece of art can double in value, but the chance of that piece being auctioned is even greater,” says Gerlis. “That’s what mutual funds in the art are realizing. That is why many of them are failing, “he concludes.

Collective purchase. She speaks of the recent phenomenon – in crisis in China and in Europe, but in vogue in Brazil – of investors who come together to buy works in the expectation of appreciation, only to bid at auctions at the most profitable time. In this strategy, a screen is divided into parts at the time of purchase, such as shares of a company.