

‘Internationalism’ in Dutch contemporary art galleries:

Gallery Akinci, Canvas International, Ellen de Bruijne Projects and Lumen Travo as case studies.

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Acknowledgement

Christmas eve, 2015, I was on the train heading East of the Netherlands. It was a sunny winter, or far too warm. The snow has yet come. For the past few months, I have been getting used to correct data, transcript interview records, and write paragraphs of this thesis on the NS train. It has been a memorable journey to conduct this thesis on the topic of Dutch galleries, which I barely knew things about around half year ago. Surprise and tough tasks have always been intermingled in-between the process.

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Introduction

Within the landscape of contemporary art, local galleries serve as channels in selecting artists, building up their careers, promoting them in the primary market¹ and introducing them to local audiences. They also weave social networks among these art members and agents. However, because of their commercial role, they are often set-aside in the studies of Arts and Culture. This triggered the interest of this research. As a consequence, my research will take the art gallery, the commercial sector in the contemporary art scene, as the subject of study in order to picture a more complete landscape of contemporary art.

0.1 Research question

Contemporary art galleries can be avant-garde in introducing the newest trends and ideas in art, both local and international. And in a globalized era, holding a global and international awareness is especially vital to the local art gallery. Many galleries say they work internationally, and this thesis would like to start from this point: what kind of internationalism are we indicating when talking about being international? As the thesis title reveals, this research will be dealing with the idea of internationalism held by local art galleries in the Netherlands, taking some galleries as case studies, to approach this issue.

0.2 Hypotheses

In order to approach the research question, this thesis holds some hypotheses. Firstly, it follows the research done by Olav Velthuis (2013). He points out that Dutch galleries, which are located in the capital of Amsterdam for instance, share strong connections with local artists and even remain 'home biased'. Many of these Dutch galleries tend to

¹ The division of primary and secondary art markets is a widely accepted idea, which is also defined the both as: The primary market offers the work that emerges from artists' studios and is often displayed in carefully curated gallery shows. The secondary market involves the resale of art objects, either through private dealers or via auction houses. Source derived from: *Economist*, 26th Nov. 2009, <http://www.economist.com/node/14941173> (accessed on 21 December 2015)

have collaboration with local artists, or with artists from countries nearby the Netherlands. The other galleries, however, work more with international artists than the former ones thus hold a different idea, and even can be said as opponents to the debated Eurocentrism of the art world. In other words, the careers of the latter type of galleries are the embodiment of their idea of being a 'globally international' art gallery in the contemporary art scene.

Secondly, this thesis presumes that the idea of internationalism, which was discussed in many contemporary art exhibitions especially after the mid 20th century, can be examined through investigating these exhibitions. As a consequence, this research treats the Dutch art gallery not only as an art agent mediating contemporary art but also as a form of contemporary exhibition, in which the idea of their contemporary 'internationalism' is expressed. This research is interested in discovering what kind of internationalism the Dutch art gallery holds today, presuming that it has been different from what it was earlier.

Lastly, this research presumes that the idea of Eurocentrism (or Western-centrism) or the position of a counter-Eurocentrism that these galleries carry out, provides a different perspective for us to better view the contemporary art world especially related to art market. This research also tries to discuss the existing distance between practice and theory and points out some problems when theory is applied to practice. This last presumption is that even though these galleries, who focus on international art over local art, a kind of ethnocentrism is sometimes unavoidable. 'Centrism'² appears as a difficult history and identity, which requires carefulness and a persisting self-awareness to keep a distance.

0.3 Approach and literature reviews

Based on the research question and hypotheses, this thesis chooses three ways for its investigation.

² I used 'centrism' instead of the common Eurocentrism and Western-centrism is meant to point out that a 'subjective centric viewpoint' exists not only in the West, but possibly dwells in any ethnic group.

The first approach focuses on the development of the idea of internationalism in the exhibition history, which is usually presented as a curatorial response to the contemporary debates in art theory. Charlotte Bydler's book *The Global ArtWorld INC. On the Globalization of Contemporary Art* (2004) maps the growth of the idea of internationalism and presents the pros and cons clearly. It thus serves a basis for this part of the literature review. Together with Bydler, reading Rasheed Araeen (1989) and Gerardo Mosquera (1992) in *Third Text*, Thomas McEvelley, Terry Smith (2013), Hans Belting in volume *The Global Art World: Audiences, Markets, and Museums* (2009) as well as the critical essays by the others also collected in this publication, together enrich the debate and problematize the concept of internationalism. They collectively sketch the discourse built upon the issue of contemporary art in a globalized world, the central-peripheral way of thinking of the contemporary art world, 'West' vs. 'non-West', presenting the shifting ideas of 'internationalism' developed over times, and discussing how the idea of Eurocentrism is challenged by new paradigms. They provide this research with a theoretical frame when asking the contemporary art gallery about its internationalization and the idea that they rely on.

The second approach is carried out through working with website data. I investigate a group of Amsterdam art galleries based on certain criteria. Firstly, this thesis examines what these galleries' self-declarations are according to their understanding of 'internationalism', and whether or not their action is consistent with the statements. Secondly, this thesis looks into the artist profiles that each gallery has, in order to grasp the cultural diversity and national distribution of each gallery. It calculates the percentage of national (Dutch) and international artists (non-Dutch), 'Western' and 'non-Western' artists of each gallery and provides preliminary data analysis. Thirdly, those who have a higher percentage of 'non-Western' artists in their profiles (also including one gallery, Ellen de Bruijne Projects, which has diverse nationality of presented artists), I conducted a face-to-face interview with the current owners between September and November of 2015. With 'non-Western' artists, this research indicates those who are not originally from the Western art central countries

such as the United States, United Kingdom, Germany, France and Italy, but from countries outside of Western Europe and Northern America, namely the so-called 'non-Euramerican' countries. This is based on the studies and concepts of art historian/critic Terry Smith (2013).³

Lastly, after carrying out four face-to-face interviews with Lumen Travo, Akinci, Ellen de Bruijne Projects and Canvas International respectively, a number of critical texts are incorporated into the discussion by many of these interviewing materials.

Positioning the Art Gallery (2012) released by the Amsterdam publisher Valiz and edited by Noor Mertens and Astrid Vorstermans, provides the main historical background of Dutch galleries after the World War II. It ties the development to a wider global context. It also compensates the scarcity of English sources in studying Dutch art galleries.

Besides, Olav Velthuis, who is now associate professor at the Department of Sociology of the University of Amsterdam, approaches the issue of globalization and its impact on the contemporary art market by studying European countries as well as his recent focus on the BRIC (Brazil, Russian, India, China) countries. In his research from 2013, Velthuis points out that the Amsterdam galleries, like the Berlin ones, have a so-called 'home bias' or 'local affinity' when dealing with contemporary art. According to his data analysis, around one-third of the galleries' presenting artists come from either local or neighboring regions of the two cities.⁴

³ By saying 'non-Euroamerican' I am referring to the studies from Terry Smith, who explains the Euroamerican predomination in the realm of modern art is challenged by many different currents in contemporary art especially after 1989. See his "Contemporary art: world currents in transition beyond globalization", in: *The Global Contemporary: The Rise of New Art Worlds after 1989*, edited by Belting, Hans, Andrea Buddensieg, and Peter Weibel. Cambridge, Mass.: MIT Press for ZKM, Karlsruhe, 2013, revised text August 27, 2012, p. 6. Besides, in the introduction page of the GAM project – Global Art and the Museum, Andrea Buddensieg cites John Clark to note that the GAM's new museum practices aim to surpass the previous paradigm of museum theory that was often put under the Western—or the so-called Euroamerican context. See: <http://blog.zkm.de/en/outlook/gam-global-art-museum/> (accessed on 21 December 2015)

⁴ Furthermore, the French scholar Alain Quemin examines the extent of internationalization of the ICAFs (International Contemporary Art Fairs) and points out the existing Western European and Northern American centrism of the ICAFs. From Quemin's viewpoint the claim of being international is questionable. His research method in examining the ICAFs' extent of internationalization inspired this research of carrying out the website studies on Dutch contemporary art galleries. Several interview questions of this research are also designed according to it. See: Quemin, Alain. "International

0.4 Category and some expectations

This thesis is in the field of contemporary art in a globalized context in relationship to the changing idea of 'internationalism', and intends to discover how the art agent, the Dutch art gallery, functions in the process of mediation among artists, collectors, and other art members. This thesis presumes that global awareness somehow only remains in the realm of theoretical debates, or at the most in the knowledge domain of galleries, and this has yet to be extended to practice. Partly because of this reason, this thesis tries to incorporate diverse voices from scholars with different cultural backgrounds in order to balance the theoretical discourse. This thesis argues that although global awareness in contemporary art claims to be more and more of importance, a local gallery should still be allowed to hold its autonomy of being locally focused.

There is, however, a group of art galleries aim to bring the global awareness into practice. They hold the vision of either being as diverse as possible in introducing arts from 'elsewhere'⁵ (Okwui Enwezor), or setting up a particular interest to 'import' foreign arts from faraway places. They are the main case studies of this research and help to build a dialogue with the current debates on 'internationalism' and 'Eurocentrism' of contemporary art. They aim to work on contemporary art not only in an 'inter-national' sense, but in a global vision. Their idea of internationalism not only demonstrates the production exchange among a small amounts of Western countries, but brings in diversity to the local art scene. By presenting these interesting cases, this research aims to reach a better understanding of the roles they played regarding 'internationalism' and the meaning their actions thus provide to the contemporary art world.

0.5 Structure of thesis

Contemporary Art Fairs in a 'globalized' Art Market." In: *European Societies*, vol. 15, no. 2, 2013, pp. 162-177.

⁵ The term and concept of 'Art from elsewhere' can be traced back to the discourse by Okwui Enwezor, the Nigerian art curator and historian. He was also the curator for the 2015 Venice Biennial "All the World's Futures", and the first African curator for Venice Biennial in the history. See: http://www.democracynow.org/2015/8/11/political_art_and_all_the_world (accessed on 21 December 2015)

This thesis consists of four chapters. Chapter one introduces the theoretical debates on how to form an idea of 'internationalism' by exhibition practices in history. Chapter two gives a general understanding of Amsterdam art galleries and their businesses up to date, and combines with two-layers data analysis regarding the extent of internationalization of these galleries. Chapter three presents four case studies based on four face-to-face interviews with the owners of these selected galleries. Chapter four is the compound discussion and conclusion summarizing the previous three chapters. The basic information of the selected Amsterdam art galleries and the data set for chapter two are incorporated in the Appendix, following the interview questions.

Chapter 1 Theoretical background: dealing with contemporary art in a globalized world

In order to capture the contemporary meaning of ‘internationalism’ in the context of the Dutch art gallery, this thesis weaves two parts of literature together in order to present how to read the current globalization theory in contemporary art against the practical domain—namely the practices by the local galleries. On the one hand, by reading the history of international art exhibitions in art history, this thesis tries to locate the changing idea of internationalism in history in order to understand the present. On the other hand, from the side of today’s practice in the Netherlands, it adopts some Dutch galleries’ self-claims of ‘being international’ together with their practices to grasp the idea of ‘internationalism’. Dutch art galleries, taking those in the capital Amsterdam as example, often claim to be international or at least ‘deal with arts internationally’. Moreover, indications such as ‘with International oriented programs’⁶, ‘international art promoter’⁷, or ‘international platform of young artists and artists in their mid-careers’⁸ is also not unfamiliar to many people from the circle. However, what does this ‘international’ actually mean? Is there a common understanding among them or are the interpretations too diverse to find an agreement? What meaning do the diversity and heterogeneity of them thus tell us?

Above all, the idea of ‘internationalism’ of other forms of art agency in history should be firstly examined. To capture the meaning of ‘internationalism’ lying behind the daily practice of a contemporary art gallery, I find it necessary to see a local art gallery as an exhibition carrier in order to understand the idea by looking at its activities. As a consequence, looking back into the history of some contemporary art exhibitions of the past century becomes the first step this chapter is going to present. The idea of

⁶ Slewe Gallery on its website stated so. See: <http://www.slewe.nl/about> (accessed on 21st Oct. 2015).

⁷ Galerie Annet Gelink on its website stated so. See: <http://www.annetgelink.com/about/> (accessed on 21st Oct. 2015).

⁸ Ellen de Bruijne Projects’s description on Amsterdamart.com: <http://www.amsterdamart.com/venue/ellen-de-bruijne-projects> (accessed on 21st Oct. 2015).

internationalism is thus identified as a dynamic idea shifting from time to time and manifesting different paradigms that are experimented by exhibitions.

1.1 Charlotte Bydler: investigating the form of international exhibitions.

Firstly, what can be seen as an international exhibition in the past century? Charlotte Bydler, Swedish art historian, in her publication *The Global ArtWorld INC. On the Globalization of Contemporary Art* (2004), which came from her PhD dissertation, clearly elaborates the development of today's recurrent worldwide international art exhibitions (Bydler 2004, p. 96). Her study on the biennial as a contemporary format of exhibition has been regarded as one of the first serious investigations on the periodical form of a worldwide exhibition in relation to globalization.⁹ Bydler discusses the rise of the biennial era as the end of the domination of Europe and North America in the contemporary art scene, applying a material approach on her biennial research following Immanuel Wallerstein's world system theory.¹⁰ She is also interested in questioning the concept of an existing general art history by pointing out the gap between theory and practice.

Bydler traces the format of the international exhibition back to the first model of the 'all nations' international exhibition, for which she uses as cases the 1851 Great Exhibition in London and the 1855 Paris Exposition. The two exhibitions function as the starting point of Bydler's discussion on the international exhibition, although they took place more than 150 years ago and also were not devoted into art but to celebrating industrial achievement. However, it is still crucial to note that what lay behind the two exhibitions is a notorious imperialism. This is also where a critique on Western centralism would stand. As the 'foreign' section was added to the 1855 exhibition, it

⁹ Johan Lundh, 'Conversation with Charlotte Bydler', *RU Residency Unlimited*, <http://residencyunlimited.org/dialogues/conversation-with-charlotte-bydler/> (accessed on 27 Oct. 2015)

¹⁰ In Immanuel Wallerstein's *The Modern World System: Capitalist Agriculture and the Origins of the European World Economy in the Sixteenth Century*. New York: Academic Press, 1974, Wallerstein developed this world system framework to understand how, through the process of modernization, the West (especially Western Europe during the 15-17th century) had become dominant and shaped the world order until today. Bydler, adopting an ethnographical approach, collected a list of 'Log of international periodical exhibitions' as one material to her research, which assembled the periodical exhibitions such as biennial and triennial all over the world since the 1960s. (See Bydler 2004, pp. 273 f.)

distinguished the local 'Britain' from 'the out-comers'. (Bydler 2004, p. 89) In other words, the *I-Other* distinction was clear and defined the hierarchical systems of the presentation. The foreign objects that were 'invited' to be exhibited in the 1851 *Great Exhibition* served as a comparison to the ones from Great Britain. Until today, this empirical, or embodies as the so-called Western-centrist idea can still be found within our following discussion. The 1855 Paris Exposition did not get rid of this ideology either. It had a metropolitan superiority and only hosted foreign objects that fit in with the exotic taste of the Western contemporaries. The luxurious goods were highly admired, yet products that were traditional, handmade, with labor-intensive techniques somehow were discarded from the categories. (Bydler 2004, p. 91)

Although the two exhibitions date back to the mid-nineteenth century, they provided this research with a critical model to see how imperialism lies behind the claim of the 'international'. Bydler takes them as the model of today's international exhibition since the notion of '(other) nations' had already been introduced. But an exhibition that represents nationalities better and more equally comes about fifty years later, the biennial exhibition, also as the main research theme of Bydler.

The international art biennial, as Bydler notes, often serves the purpose of promoting 'art from the marginalized world' to today's art scene. (Bydler 2004, pp. 96-99) It thus has its political concerns to equally represent each political entity through art in one exhibition frame. Hence the biennial would sometimes become an issue in diplomacy, in which a shared-discursive authority should be spread among the host countries and the participants. To Bydler, the biennial acts as a mechanism integrating art from all over the world. Art from marginalized region is invited to the biennial, which probably does not take place in Western art centers on purpose. The less-seen art thus becomes visible and is juxtaposed with Western art. Moreover, the biennial aims to gather international art talents, museums or independent curators, as well as galleries and members from the art market taking place every year somewhere around the world. The biennial becomes a crucial recurrent event that local galleries rely on to meet and to interact with the international art circle. As today's prestigious international

platform, the biennial is what local galleries always keep an eye on. Local galleries sometimes pick up artists from biennials, but more often try to promote their artists on such an international art circle, which guarantees and establishes the reputation of both the artist and the gallery. As a consequence, the importance of the biennial should not be neglected, especially in the 21st century when talking about the idea of internationalism.

From the 1851 *Great Exhibition* of London incorporating arts from foreign countries (a lot of them were British colonies), to the firstly *Venice Biennial* claiming to be the 'the first International Art Exhibition' in 1895,¹¹ the idea of 'internationalism' lying behind those exhibitions has obviously changed. Within this context, the idea of internationalism of the Dutch gallery today should not be seen as a fixed concept. As Bydler wrote, "globalization must be studied diachronically, because it manifests itself as changes in practices and events, and even changes their totalization." (Bydler 2004, p. 201) Internationalism is indeed not a universal idea; as also Nigerian artist and writer Olu Oguibe points out, it is actually a Western construction (Oguibe's idea will be further elaborated in chapter 4). The first step to approach this concept, one should first clarify what does he/she mean by 'being international'? Bydler's research provides us with a way to examine the idea behind this form of exhibition. To further understand the relevant debates on the idea of internationalism, the achievement of *Magiciens de la terre* is one case that could not be by-passed.

1.2 A new internationalism : The exhibition *Magiciens de la terre* (1989)

Magiciens de la terre (1989), hosted in Paris and curated by Jean-Hubert Martin, is usually seen as model case of the international exhibition and will back and forth be referred to. Bydler discusses the importance of this exhibition as follows:

The idea emerged in discussions between Jean-Hubert Martin and the French artist Robert Filliou as a way of addressing the issue of a truly international art

¹¹ <http://www.labiennale.org/en/biennale/history/> (accessed no 24 Oct. 2015)

exchange, one that did not stop at the Ping-Pong game between artists from west Europe and the USA, one without hierarchies regarding 'Western' and 'non-Western' Art. (Bydler 2004, p. 58).

In other words, *Magiciens de la terre* aimed to make an anti-Western-centric exhibition in the late 1980s, and has thus become its legacy. It has surpassed its predecessors that only managed to exchange art limited to certain regions. (Bydler 2004, p. 58)

Magiciens de la terre invited 100 artists from the 'Western' world as well as the 'non-Western' regions, and exhibited them next to each other, not differently but on equal footing. The exhibition tried to keep itself away from the old categorization in art, as it was realized few years ago in the show '*Primitivism*' in *20th Century Art: affinity of the Tribal and the Modern* (1984), curated by William Rubin at the Museum of Modern Art in New York.¹² In the '*Primitivism*', the Western modern museum proposed to the audience the cultural affinity that Western Modernism was supposed to have with 'tribal art'. This kind of categorization supported its Western centrist ideology and also ignored the individual difference of the artists from the 'non-Western' cultures. It was thus strongly criticized and 're-written' by *Magiciens de la terre* (in English: Magicians of the earth), which by its name celebrated the magical power of those worldwide individual artists. This 'first truly international exhibition of worldwide contemporary art', as it claimed to be, challenged the hierarchical dichotomy between 'Western' and 'non-Western' art (Bydler 2004, p. 56).¹³ It aimed to see them equally on a global scale.

Magiciens de la terre obtained many positive responses, as well as criticisms. Art critic Thomas McEvilley, who was entitled as 'the Defender of Non-Western Art' by *The New York Times* of 2013 in memory of his death,¹⁴ connoted *Magiciens de la terre* as "...the monumental fact that this was the first major exhibition consciously to attempt

¹² MoMA press release, http://www.moma.org/momaorg/shared/pdfs/docs/press_archives/6082/releases/MOMA_1984_0018_19.pdf (accessed on 21 December 2015).

¹³ The curator Jean-Hubert Martin was then the director of Musée National d'Art Moderne. (Charlotte Bydler 2004, pp. 56-61)

¹⁴ <http://www.nytimes.com/2013/03/31/arts/thomas-mcevilley-critic-and-scholar-of-non-western-art-dies-at-73.html> (accessed on 24 December 2015)

to discover a post-colonialist way to exhibit objects together.” (McEvilley 1992, p. 157) German Art Historian Hans Belting in his essay derived from the volume *The Global Art World. Audiences, Markets, and Museums* (2009) called *Magiciens de la terre* the “first event of *global art*” (Belting 2009, p. 58). Rasheed Araeen, the London based Pakistani artist as well as the curator for the parallel 1989 exhibition *The Other Story* for British Afro-Asian artists¹⁵, described *Magiciens de la terre* as “the new internationalism”.¹⁶ (Araeen, 1994, p. 5, quoted in Bydler 2004, p. 58)

However, according to Araeen, he was disappointed by the exhibition *Magiciens de la terre* rather than surprised by it. (Araeen 1989, p. 241) He even called the exhibition a failure as it decontextualized the displayed objects from their cultural background in order to squeeze them into the curatorial discourse. Araeen admired the awareness of *Magiciens de la terre* trying to avoid the distinction between ‘Western art’ and ‘non-Western’ art, but he criticized the different criteria set by the West in defining which is art and which is not. Araeen also condemned that the lack of a common artistic framework somehow exposed that the West was seeking for another “new internationalism” in maintaining its hegemony of the world by realizing the exhibition. (Araeen 1994, p. 5)¹⁷ There seems to be more for Araeen to anticipate in *Magiciens de la terre* especially on the issue of the Western domination. (Araeen 1989, p. 420) Furthermore, the illusion of equality is another critique from Araeen. He more than once argued that the inequality between the ‘West’ and ‘the Others’ and the Western domination in the realm of contemporary art was hardly admitted. Araeen saw this as revealing the spiritual (or moral) crisis of Western humanism, which was still under the struggle of the colonialist history, which especially excluded the less developed ‘Others’ from the developed ‘West’. (Araeen 1989, p. 247) Araeen proposed a possible post-colonial discourse of exhibition not to provide an over-generalized framework that

¹⁵ <http://www.formerwest.org/ResearchLibrary/TheOtherStoryAfroAsianArtistsinPostWarBritain> (accessed on 24 December 2015)

¹⁶ Araeen is also the precursor of the magazine *Third Text* since 1987. He also curated exhibitions such as ‘Third World Within’ and ‘From Two Worlds’ in Whitechapel gallery in 1986. See Bydler, 2004, pp. 49 and 210-211, note 21.

¹⁷ Rasheed Araeen. ‘New Internationalism. Or the Multiculturalism of Global Bantustans’ in: *Global Visions*, edited by Jean Fisher, 1994, pp. 3-11.

seems to treat one another equally, since it might be too pretentious to point out the unequal positions of, for instance, the 'Western' and 'non-Western' worlds. Instead, allowing a multifocal development of art of different cultural background might eventually come closer to the vision that Araeen holds of being 'equally international'.

1.3 Gerardo Mosquera and criticism of Eurocentrism

Nevertheless, *Magiciens de la terre* did wake up the awareness about the Western centrism lying behind the exhibition discourse in general. Although several criticisms reveal its imperfection, *Magiciens de la terre* is indeed a model to manifest a vision of seeing the 'Western' and the 'non-Western' worlds without discrimination. However, why does Western-centrism seem to be so harmful by the contemporary art world? There is another approach to enter this debate through reading the critique by the Cuban art critic and historian Gerardo Mosquera.

Gerardo Mosquera is a well-experienced Biennials participant and also serves as the advisor of the Rijksakademie van Beeldende Kunsten in Amsterdam since 1995. He is famous for his critique on Eurocentrism, which he regards as a harmful disease to the contemporary world and is followed by the so-called "Marco Polo Syndrome".

Mosquera explained:

We had to wait until the end of the millennium to discover that we were suffering from the Marco Polo Syndrome. What is monstrous about this syndrome is that it perceives whatever is different as the carrier of life-threatening viruses rather than nutritional elements. (Mosquera 1992, p. 218)

To Mosquera, to embrace rather than to label and reject the cultures from the 'Others' is the treatment of the 'Marco Polo Syndrome', which he sees poisonous to the Western contemporary.¹⁸ The harmfulness of Eurocentrism is that it claims to present the 'universal value in art' (Mosquera 2002, p. 231), which equals the ideology of Western

¹⁸ G. Mosquera. 'The Marco Polo Syndrome: Some Problems around Art and Eurocentrism', in: *Third Text*, Volume 6, Issue 21, 1992, pp. 35-41 (online download version pp. 218-225.)

Modernism. This ideology not only restricts the vision of the Westerners to behold the art from 'other' cultures but also limits the understandings of 'Others' (or 'other' persons). Eurocentrism (or in a wider indication Western-centrism) consistently marginalizes the 'non-Western' art practice and deploys the eyes of exoticness towards the 'others'. (Mosquera 2002, *ibid.*) In his text 'The Marco Polo Syndrome: Some Problems around Art and Eurocentrism' (1992), he explains how this "disease" troubles the contemporary understanding of each other. The disease not only hurts the 'non-Westerners' but also the Westerners, who exoticize each other (Mosquera 1992, p. 219). Mosquera distinguishes Eurocentrism from any other form of ethnocentrism by introducing the "persuasive power" that Eurocentrism has. By ethnocentrism here he borrows an understanding from anthropology, in which the relativism and universalism were introduced in 19th century (Mosquera 1992, p. 218-219).¹⁹ Through this discursive persuasive power, Eurocentrism spreads the idea that the West is superior to other ethnic groups, and this has strongly impacted the art system even until today.

As a consequence, Mosquera pleads for the necessity of every cultural group to re-adapt to their tradition and history actively as a solution counteracting Eurocentrism.²⁰ He emphasizes the importance of a proper contextualization as Araeen criticized *Magiciens de la terre* should have been doing. (Mosquera 1992, p. 221) That seems to be the way, to Mosquera, to reach a true liberation of the 'non-Western' art from the Western art historical discourse in the post-colonial era. Through this way, the

¹⁹ Here Mosquera adopted Boas' studies on 'cultural relativism' in the end of 19th century discussing how the Third World has gradually obtained power in the de-colonial era and bringing influence from the margin to the world centers such as northern countries. (Mosquera 1992, p. 218-219)

²⁰ As Mosquera said, since the self-sufficient art and system are both derived from the West, the 'others' should neither merely mimic the Western discipline nor isolate themselves from their own cultures. As this profound quote from Mosquera: "Today's art in these cultures is not the result of an evolution of traditional aesthetics: its very concept was received from the West through colonialism. This generates contradictions and begins the evils of dependency on and mimicry of the centres. But it forms part of the postcolonial challenge, because our cultures should not lock themselves in isolating traditions if they want to take part in today's dynamic and offer solutions to their own problems. Instead, what should be done is to make traditions work within the new epoch. *The problem is not preserving them but vigorously adapting them.* The question is how we may also *make* contemporary art from our own values, sensitivities and interests. The de-Eurocentralisation in art is not about returning to purity, but about adopting postcolonial 'impurity' through which we might free ourselves and express our own thought." (Mosquera 1992, pp. 220-221)

dialogical space can thus be opened up for a true acceptance of the coexistence of other cultural forms, as well as receiving art of the 'Others' to dwell in 'our' contemporaneity.

To enrich the diversity is important to Mosquera. It supports the freedom of expression of other cultures through the realization of their art. Mosquera tries to liberate 'non-Western' art from being an exotic object of the Western discourse, or being evaluated by Western art market as a commercial product. (Mosquera 1992, pp. 220-221) Even though Mosquera submitted these arguments in 1992, his idea still reflects the current situation of the international exchange of art between the West and other regions. His opinions well resonate with some talks I have had with Chinese artists during my research. For instance, Hong Hao, who has for a long time been interested in the world system and experimented relevant ideas through mapping the world, discussed the changing attitude of China in working with the Western world by comparing the 1990s and today (Interview with Hong Hao, Internet, 24th Oct. 2015). Hong mentioned that the dynamics of the Chinese contemporary art system has already grown mature and complete today. Compared with the 1990s, the Chinese contemporary art scene has already had its own independence and can work self-sufficiently without asking for the aid of the West. Although this viewpoint is debatable by asking whether there is a system in the world without needing the 'other', Hong Hao's opinion did provide a valuable perspective to see the growth of Chinese contemporary art since the 1990s, not only in a fast speed but also seeking for its autonomy. This autonomy belonging to a subjectivity is what Mosquera proposes, that is that a 'non-Western' culture, even though it had received a great impact from the West in the past, is able to see itself equal to the Western one in the contemporary.

1.4 The danger of exoticness

Today the world has become much more integrated than ever before. However, the art historians and critics might be facing a danger. Terry Smith, an Australian art historian and critic now bases in New York and Sydney shares a similar awareness with Mosquera. The danger is treating the 'Others' as exotic subjects in comparison to 'our' own culture.

For Smith, this kind of exoticness especially exists in the form of today's mega exhibitions and biennials, as Smith wrote:

...there are many challenges facing artists and curators who are active in this current [which he means the rising trend of travelling exhibitions promoting art based on a region or country, for instance biennials], not least is the seduction of easy exoticism, the invitation to fall for aesthetic tourism of the Other, or to simplify the local specialty of work—in other words, to become the stereotype that uncritical audiences in the West instinctively desire. (Smith 2012, p. 14)

To equally present art from the whole world within the scale of an exhibition definitely has its limits. But as the biennial has been doing today, the nationalities and host countries have been modified in order to fit in a relatively 'politically correct' framework. However, a sense of exoticness seems to be inevitable, which even sits in the art institute that claims to be 'international'.

I had a brief talk with Taiwanese artist Wu Chi-Yu, who is now a participant in the two-year artist residency program at Rijksakademie in Amsterdam. He has also confirmed this strange mentality of the West. Although the Rijksakademie has been a self-sufficient and highly internationalized art institute in the Netherlands, as a 'non-Westerner', Wu said that he sensed exotic eyes realistically. In his experience, what interest the Western art discourse are themes and approaches that differ from the West, or put it differently: 'otherness' is still invited and produced. In other words, if an artist is not from the West, people might expect you to show a different color. A similar artistic language and style from a 'non-Westerner' are not the ways towards an acceptance of a Western art institute. The fact is also confirmed by gallerists Leylâ Akinci and Marianne van Tilborg. They explained that what makes a 'non-Western' artist interesting is sometimes, if not usually, depending on his/her different approach dealing with a topic. It explains why foreign artists hence turn their heads back to their origins, searching for heterogeneous elements that interest the (Western) audience.

1.5 On Global Art: Hans Belting and the others

The issue at hand is how to develop a framework that helps both the West and the 'non-West' to picture a world without an exclusive ethnocentrism and thus is able to avoid exoticising each other.

In the volume *The Global Art World: Audiences, Markets, and Museums* (2009), Belting and scholars of various backgrounds discuss how to position contemporary art and its mechanism such as art criticism and the market in a globalized world through different case studies. Within the discourse, a global viewpoint is placed at the center to capture the borderless vision of contemporary art, and especially pinpoints the issues of how the Western art system views and brings influence to the rest of the world, and how the 'non-Western' countries view this globalized art phenomenon. The case studies cover a wide range from the development of modern museums of Asia, the Middle East and Latin America, to biennials in the 'Third World',²¹ and to the African display section in the British Museum.²² In spite of the various topics and approaches, the globalized viewpoint in the contemporary art world is the common interest of these authors. One of their common criticisms is, as Edward Said has pointed out, that the 'Others' are actually invented and projected by the West. (Persekian 2009, p. 158) Given the difficult history of colonialism, which is one embodiment of Eurocentrism, how to adjust the over-Euramericanized contemporary art world is an issue on the table.

The whole debate is indeed a topic struggling against 'the self'. Therefore the task will never be light. To cure the 'centrist' viewpoint, Smith proposes a planetary thinking over a global vision. By seeing the earth as a whole, Smith finds the way to stop distinguishing one from the other when countering ethnic differences since we are all

²¹ Persekian, Jack, 'A Place to Go. The Sharjag Biennial' in: Belting, Hans, Andrea Buddensieg, and Emanoel Araújo (eds.). *The Global Art World: Audiences, Markets, and Museums*. Ostfildern: Hatje Cantz, 2009, pp. 154-163.

²² Ardouin Claude, 'Contemporary African Art in the British Museum', in: Belting, Hans, Andrea Buddensieg, and Emanoel Araújo (eds.). *The Global Art World: Audiences, Markets, and Museums*. Ostfildern: Hatje Cantz, 2009, pp. 190-235.

living on the same planet and as one ethnic group.²³ Hans Belting, the renowned German Art Historian, in his essay 'Contemporary Art as Global Art: A Critical Estimate' published a few years earlier than Smith's, submits the paradigm of 'global art' surpassing the notion of 'world art'.²⁴ Belting discerns that the concept 'world art', which in his opinion adopts the perquisite that the civilized 'I' is superior to the less developed 'Others' following the Modernist movement in the early 20th century, is insufficient to lead the discourse of positioning contemporary art in a globalized era. (Belting 2009, pp. 41-44) 'World art' for him implies a hierarchical system regarding national/cultural entities. It holds a vision of a kind of universalism in which the Western concept of art was forcefully applied to other cultures in seeking a meaning of aesthetics. Belting explains the difference between the two paradigms 'world art' and 'global art' through a historical perspective. However both are considered by Smith to be insufficient to present the essence of contemporary art in our time (Smith 2012, p.2). Nevertheless, the two debates on the similar topic show the efforts in providing a better theoretical framework to our time.

Some questions still remain. Belting, as one of the leading authors in this volume, points out that after the 1980s, a borderless era (in the world order and in art) has already landed. As the notion of borderless has been eloquently spoken out by the exhibition *Magiciens de la terre*, the year 1989 also symbolized a newly unified world by many historical events.²⁵ Many contemporary art exhibitions took place in this period all together illuminating the path of a new paradigm in art to emerge. However, whether

²³ Smith prefers a "planetary thinking framework" over a global one. Since the globe now can be seen in our computer, thus is under our—if not control—supervision, we are able to look beyond our globe and see the position of human beings as a common one in the universe. At this point Smith referred back to Gayatri Chakravorty Spivak, 2012, pp. 9-10.

²⁴ Belting discusses the concept "global art" followed the GAM project held in 2006. The GAM project was initiated by Hans Belting and Peter Weibel. It was held at ZKM in 2006. It aimed to announce the coming of the new globalized art world and testified the transformation of modern and contemporary art museums into a wider global extent. Several conferences and workshops were took place following the project, accompanying with numbers of publication on studies of global arts. See: <http://blog.zkm.de/en/outlook/gam-global-art-museum/> (accessed on 4th Nov. 2015).

²⁵ The year 1989 is the turn from the old time to the new, symbolizing the reintegration of the world. It is the end of the Cold War, the reunification of East and West Germany, the transformation of China gradually into a capitalist economy, the fragmentation of the Soviet Union, and the free trade agreements signed between countries. (Belting 2009, p. 69)

or not the contemporary art world has already been treating one and another equally without holding any prejudice or the gaze of exoticness, the answer might be negative. Joaquín Barriendos points out that as long as geo-epistemology is departing from the West, a Western-centrist sight is hard to avoid and especially manifests itself by institutions such as the modern art museum.²⁶ (Barriendos 2009, p. 98)

If taking into account these discourses and criticisms surrounding the idea of ethnocentrism as especially sitting in the Western art practice, how can we thus use this theoretical framework to read and understand the role and mission by a local art gallery? Seeing a local art gallery also as an art agent that formulates the discourse of art, and especially works closely with contemporary artist, how can we thus contextualize them in the abovementioned historical debates? Has a local gallery challenged the ideology of Eurocentrism when introducing 'non-Western' arts? What kind of perspective can we adopt to understand them? These are the issues for discussion in the following chapters.

In sum, this thesis is built upon the theoretical framework as shown by the following points. First, the idea of internationalism is not a fixed one and highly depends on the understanding of the 'world(s)'. It changes over time and is manifested by different curatorial discourses in art history and institutionalized by museum and exhibition practice. Second, an awareness of globalization in contemporary art has already existed and has become especially stronger in the Post War world alongside recurrent international exhibitions worldwide. However, there is still a gap between theory and practice. Scholars that share this vision are also struggling to counteract their own ethnocentrism and aim to provide a broader theoretical framework to incorporate one and another. Lastly, although the worldwide international exhibition such as the biennial pleas for a truly inter-cultural exchange especially between the West and the

²⁶ Barriendos, Joaquín, 'Geopolitics of Global Art. The Reinvention of Latin America as a Geoaesthetic Region', in: Belting, Hans, Andrea Buddensieg, and Emanoel Araújo (eds.). *The Global Art World: Audiences, Markets, and Museums*. Ostfildern: Hatje Cantz, 2009.

'non-West', the impact of the Western domination remains still strong and a danger of exoticness is not easy to get rid of.

The following chapter will switch from theory to practice, examining the activities by the Dutch local gallery, seeing it as one important platform in the Dutch contemporary art scene. This research aims to investigate what kind of curatorial statement the Dutch art gallery provides by presenting artists in 'the little white cube', and to sketch an overview of their understandings on the idea of internationalism.

Chapter 2 The Dutch gallery landscape: Amsterdam galleries and their then and now

This chapter aims to provide a historical background of Dutch galleries and their development after the World War II. The main source is provided by the volume *Positioning the Art Gallery. The Amsterdam Gallery World in an International Context* published in 2012. Following the literature review, a selected list of 18 Amsterdam galleries is presented. On the basis of the list, this research examines each gallery's current business especially on their international claims and the international artists they present. Selecting only those galleries who are located in Amsterdam is meant to limit the scale of this research.

2.1 Amsterdam galleries from the 1970s

Positioning the Art Gallery. The Amsterdam Gallery World in an International Context (2012) gives a panoramic overview of Dutch art galleries in Amsterdam. Being one of the few publications in English, it provides this research with basic background knowledge of Amsterdam art galleries.²⁷ It comprises seven essays on different topics regarding the development of Amsterdam galleries. It introduces the development of these galleries in a chronological way, grouping them into the 1960s to 1970s generation, 1980s to 1990s generation, and those founded after 2000. These galleries are characterized in times, and put in a global context. The Dutch marketing condition on a global scope, relationships between local galleries and international artists, the roles of art fairs, and the policies in terms of the Dutch government funds are all incorporated as themes to discuss.

²⁷ This publication is one of the few in English. Due to the language limits of me, it thus becomes important for this research. There are much more literature available in Dutch, for instance, Gubbels, Truus, and Ingrid Janssen. *Kunst te koop!: artistieke innovatie en commercie in het Nederlandse galeriebestel*. Amsterdam: Boekmanstudies, 2001; Gubbels, Truus. *Passie of professie: galeries en kunsthandel in Nederland*. Abcoude: Uniepers, 1999; Yperen, Aat van, Frank Eerhart, and K. Ankerman. *Onmetelijk optimisme: kunstenaars en hun bemiddelaars in de jaren 1945-1970*. Amsterdam: Stichting Visioen en Visie, 2006.

From the 1960s to the 1970s onwards, there was a group of galleries emerging (Jan van Adrichem 2012, p. 55).²⁸ Unlike their predecessors of the 1950s that quickly popped up but quickly fell, the 1970s generation had the competence to persist in their business. The 1970s was the time that some of the Dutch contemporary art museums started to pay more attention to up to date art, and also had rather strong financial position compared to the past. These conditions provided these newly founded galleries with an encouraging atmosphere to set their business firmly (Adrichem 2012, p. 57). Moreover, Adrichem introduced the Amsterdam art galleries such as Riekje Swart, Art&Project and Helen van de Meij in the 1970s by having an avant-garde vision and focusing on art internationally (Adrichem 2012, p. 61). It is noteworthy that the meaning of 'international oriented' as was said by Helen van der Meij²⁹ at that time indicated the interaction with international artistic groups and movement such as *CoBrA*, *Arte Povera*, and *ZERO* (Adrichem 2012, p. 59-63). The international artists under those movements mainly came from Germany, Belgium, UK, Denmark and other countries close to the Netherlands. These galleries are Art & Project, Swart, and Galerie Paul Andriessse (its current name). The former two do not exist any longer and the last one was handed over from its previous founder Helen van der Meij to the current owner Paul Andriessse (Adrichem 2012, p. 57). Considering the scale of this research, I will filter out those closed galleries and only focus on those who are still open regularly today. Hence, Galerie Paul Andriessse is the only one that is included in data analysis from the 1970s generation.

Galleries that founded in the 1980s prospered with increasing funds from the Dutch government in participating international art fairs such as Frieze (London), The Armory Show (New York), and the Liste Art Basel (Switzerland). As a consequence, the galleries' international reputation and interaction with the international art circle

²⁸ Jan van Adrichem. 'Progressive galleries in the 1960s and 1970s: Riekje Swart, Art&Project and Helen van de Meij', in *Positioning the Art Gallery. The Amsterdam Gallery World in an International Context*, 2012, pp. 55-93.

²⁹ According to the book *Positioning the Art Gallery* (2012), there was a quote from Helen van der Meij, saying that: 'We--Art & Project, Riekje Swart and myself—are international oriented.' (Adrichem 2012, pp. 61, 79)

expanded accordingly in the 1980s generation (Dominic van den Boogerd 2012, pp. 100-101).³⁰ Moreover, the booming art market of the 1980s also formed an ideal environment for galleries to grow (Boogerd 2012, p. 101). Among the 1980s generation, there are Galerie Fons Welters, Galerie van Gelder, Galerie Onrust, Galerie Annet Gelink, Stigter van Doesburg, Lumen Travo, Akinci, and Torch (Boogerd 2012, p. 99), most of them are still running their business today.³¹ The 1980s group formed a basic and recognizable landscape of the Amsterdam gallery up to today, and hence became an important part of the data analysis of this research.

The following is the 1990s generation. The 1990s generation was called ‘the risk takers’, whom *Positioning the Art Gallery* spent fewer pages to discuss. From the 1990s generation galleries, such as Canvas International, Ellen de Bruijne Projects, Galerie De-expeditie, and Slewe Gallery, I selected some cases from this generation according to their frequent interaction with international artists comparing to the other generations (Boogerd 2012, pp. 57, 105). Although Canvas International has not been discussed by this publication, I include it since the work done by Canvas International is not only interesting but also relevant to this research.

The last generation is the 2000s. *Positioning the Art Gallery* specifically focuses on discussing the period between the year 2004 to 2006, in which there are Galerie Gabriel Rolt, Galerie Juliette Jongma, Grimm, Martin van Zomeren, Upstream, and Zinger presents.³² (Boogerd 2012, p. 99) One of the common characteristics of the 2000s generation galleries is the focus and emphasis on participation in the international art fairs. They also commonly show the history of their participation in international art fairs on their websites. The recurrent international art fair and Internet are indeed important developments of the past twenty years. But they both impact the way

³⁰ Dominic van den Boogerd. ‘Good Business is great Art’ (Andy Warhol) New Élan in the Amsterdam Galleries’, in: *Positioning the Art Gallery. The Amsterdam Gallery World in an International Context*, 2012, pp. 99-145.

³¹ The gallerists of Galerie Annet Gelink and Stigter van Doesburg were once colleagues from the same gallery called Bloom Gallery, which opened from 1992 to 1999, but now was separated into two different ones (Boogerd 2012, pp. 103-105).

³² Zinger presents has stopped running its program since the summer of 2012 according to its website data. Therefore it will not be brought into discussion by this research. <http://www.zingerpresents.net> (accessed on 21st Oct. 2015).

gallerists carry out their business today, which can be seen as one characteristic of this 2000s generation. There is also a generational difference about whether or not to document and present these fair histories on the gallery websites. As seen in Table 3, it is obvious that galleries were founded around the 2000s have been aware of presenting this activity, whereas the rest of generations do not seem to equally share this viewpoint.³³

The increasing number of the international contemporary art fairs is a recent phenomenon. Some opinions given by gallerists as the interview cases of this research can help to make the presumption that participation in art fairs has yet to become a common value for galleries—at least each gallery has their own preference, judgment, and limits. Today, some boards of committees of art fairs would depend on a gallery's participation in other prestigious art fairs to decide whether or not to approve this gallery's application.³⁴ There are a lot of benefits in participating in fairs, but the financial cost is nonetheless demanding. The international contemporary art fair has a firm position at the moment by giving a local gallery the chance to be seen by an international public, but there is also a threshold for local galleries to get in.

2.2 The national art market and some consequences

There are at least two characteristics of the Dutch art market that greatly impact how local galleries carry out their regular activities, one is the small size of art market and the other is the local affinity that these galleries have to local artists. The small size of the Dutch art market is a fact not only pointed out by *Positioning the Art Gallery*, which greatly defines the activities of the local galleries, but also confirmed by some Dutch gallerists that I have talked with. The scale of the Dutch art market is formed by the

³³ Indeed Internet (the World Wide Web) can be dated back to 1989. Yet today since every gallery has built their website, why not every gallery consider this category—art fair—important is thus interesting to dig more into. As a matter of fact, I have asked galleries for instance Akinci and Lumen Travo about this. They both have admitted that this category can be built up but at the moment they prefer or are used to inform their audience via email about the fairs they participate in or combining it with other kind of information.

³⁴ This observation is based on my internship since September till December 2015 with RonLangArt, a contemporary art gallery located Amsterdam.

small number of local collectors, and also results from the consumption habit of the middle class in the Netherlands. When art is categorized as a luxurious good—not a necessary good for life, it becomes hard to put art onto the buyer’s purchase list.³⁵ However, the limited purchase competency that the Dutch gallery has somehow becomes a harmful weakness for them to be accepted by the world-class art fairs. As Velthuis points out, Dutch exhibitors remain small in numbers in prestigious art fairs such as Art Basel, with only one participant, Gallery Annet Gelink (Velthuis, 2012, p. 181).

Marianne van Tilborg, the owner of the gallery Lumen Travo, also mentioned this fact during my interview with her. She told me that indeed international art fairs are important venues where a gallery can show its artists to a broader audience. But since art fairs are very much commercial-oriented, they also select big and rich galleries worldwide to become exhibitors in order to increase the fair’s attraction. “For instance I participated in FIAC,” van Tilborg said,

but now they focus more and more on rich galleries, new galleries from China, from Mexico, or big American galleries. They (FIAC) do not wait for gallery from Holland. There is only one, Ellen de Bruijne Projects, is in it. (Interview with Marianne van Tilborg, Amsterdam, 23rd September 2015)

However, being small does not mean being weak. The small scale of the market and the size of the galleries provide more flexibility to do adventurous projects as Leylâ Akinci has told me. (Interview with Leylâ Akinci, Amsterdam, 13th October 2015) The small market is also able to develop its own pricing system and purchase habit. For instance the ‘kunstkoopregeling’ of the Mondriaan Fonds has provided a tool for the Dutch art market, with which people can afford art by paying instalments without covering the interest. The Dutch government, through this policy of the Mondriaan Fonds in

³⁵ Ellen de Bruijne mentioned the Protestant tradition in Dutch culture impacts the purchase of the luxurious good such as contemporary art, of which the similar kind of argument I have heard for more than once. But it is hard to prove by presenting concrete data since it is more to do with ideology.

cooperation with the bank, will take care of the interest in order to lower down the threshold of entering the art market. The policy applies to both national and international art presented by the participating galleries. Whether or not it is successful is an issue that has been discussed in Chen Wan-Hsuan's thesis "The Kunstkoopregeling and Its Impact on the Dutch Art Market: A Qualitative Research (2010)".³⁶

Olav Velthuis: the Dutch galleries' local affinity

The other characteristic of the Dutch art market can be seen through Olav Velthuis' research. In general, Dutch galleries are 'home-biased' as is shown by examining the nationalities of artists they present, as Velthuis (2013) points out. It is not only a criticism from Velthuis but also a historical consequence of the national market. In his essay 'Globalization of Markets for Contemporary Art: Why Local Ties Remain Dominant in Amsterdam and Berlin' (2013), Velthuis discusses the local ties that Amsterdam and Berlin galleries have to their local artists. Both of the two cities' galleries have presented their local artists as the main focus in their galleries.

In his quantitative research, Velthuis derives his data from artifact.net. He uses the dataset of 1234 artists that 136 Amsterdam galleries presented plus 1157 artists that 115 Berlin galleries presented until 2009, calculating the frequency of each artist's nationality by percentage of both cities (Velthuis 2013, p. 292).³⁷ The local artists these galleries present occupy respectively 39.1% of Dutch born artists in Amsterdam galleries, and 43.6% of Germany born in Berlin galleries (Velthuis 2013, p. 294). On the one hand, the percentage of national and international artists that these galleries presented shows that both Berlin and Amsterdam art galleries have the tendency to deal with art either from their home country or from the neighboring countries.³⁸ These

³⁶ The whole history of KKR (kunstkoopregeling) and the former RSK (Rentesubsidieregeling Kunstaankopen) and their impact on Dutch art market are well depicted in Chen Wan-Hsuan's thesis (University of Erasmus Rotterdam), "The Kunstkoopregeling and Its Impact on the Dutch Art Market: A Qualitative Research." In: *Kunst- & Cultuurwetenschappen*, 2010. <http://hdl.handle.net/2105/8100>.

³⁷ Velthuis based the artist's nationality on his or her place of birth.

³⁸ For instance, the top three countries where the presented artists in Amsterdam galleries are originated are 1) The Netherlands, 2) Germany, and 3) the United States. The top three original countries of artists in Berlin galleries are 1) Germany, 2) the United States, and 3) France. See: Olav Velthuis, 2013, p. 294.

galleries' affinity with local artists, which Velthuis calls a 'home-bias', is even stronger in Amsterdam than in Berlin galleries as the former has more local and neighboring artists than the latter one (Velthuis 2013, p. 294). On the other hand, the number of the United States artists proves to be dominant in both cases, and especially occurs in the Berlin galleries.³⁹ Velthuis concludes that there is a persisting Western domination in the contemporary art galleries of both cities.

Besides, Velthuis points out that the face-to-face interaction among galleries, artists and collectors is especially important for the purchase of contemporary art.⁴⁰ Buying and selling art has a lot to do with connection and trust. Velthuis also explains the necessity to have interaction among those art agents, and hence supports the advantage in dealing with local artists rather than the international ones by galleries (Velthuis 2013, pp. 297-303). These factors define the context where a local gallery is embedded.

After all, a local gallery's show is different from a worldwide tour exhibition, let alone a gigantic biennial. To a local gallery, having local characteristic is not a bad thing. It might even become an advantage to distinguish itself in the global community. However, given the criticism from Velthuis about the local affinity of the Dutch gallery together with the century turn of contemporary art focusing on a globalized level, has a Dutch local gallery ever tried to react on these issues?

2.3 Different ideas of 'internationalism' of Dutch Galleries

Based on *Positioning the Art Gallery* and Velthuis' study, this research is interested in investigating the current situation of the Dutch galleries. Therefore, it selected 18 Amsterdam galleries as the research subjects, and a primary website study was also conducted. Choosing only Amsterdam galleries aims to limit the scale of this research

³⁹ Hereby Velthuis refers to the core-periphery system theory that Wallerstein (1974) summited to explain the preference of Dutch and German galleries over the United States and the United Kingdom artists.

⁴⁰ This is also confirmed by the gallery owner from my internship. She told me that it might be hard for people committing their purchase to me. Instead collectors feel more comfortable to discuss this matter with the gallery owner(s), whom they have had acquaintance with. "Actually the purchase would hardly happen to you. Once people decide, they will tell us instead of you. They trust us, and the purchase has a lot to do with this relationship." (Amsterdam, September 2015)

and to bring consistency to the source, of which *Positioning the Art Gallery* also focuses its discussion on the Amsterdam galleries. The results providing a basic understanding of these galleries can be seen in Table 1.⁴¹ Table 1, based on the data's accessibility online, shows that even though not every Dutch art gallery claims to be international, most of them participate actively in international art fairs and treat it as an important outreaching activity. Table 2 collected each galleries' participation in art fairs, also depending on the data's visibility online.⁴²

Interestingly, by comparing the website data of these galleries who tie their careers to the international context, both by self-declaration and practice, the concept of 'international' is understood differently. For instance in the case of Gallery Annet Gelink, she defines being international as: "...participates in all major international art fairs such as Art Basel, Art Basel Miami Beach and Frieze Art Fair", and "...has been an early promoter of a group of international artists such as Yael Bartana...ect."⁴³ Without a doubt, Annet Gelink is one of the galleries in Amsterdam with a high prestige, according to its visibility in world-class international art fairs such as the Frieze art fair in London.⁴⁴ As for Ellen de Bruijne Projects, on Amsterdamart.com the gallery is introduced as "...a platform for young international artists and mid-career artists to perform, generating shows with high standards on an international level and within an international context".⁴⁵ But by looking at the artist profiles of Ellen de Bruijne Projects, even though she deals with international artists of a wide diversity, the artists are mainly from the West.⁴⁶ Only one of her artists, Suchan Kinoshita is originally from Japan. However,

⁴¹ See appendix Table 1: Basic information regarding to each Amsterdam gallery and their self-declamations.

⁴² See appendix Table 2: Galleries' participations in International contemporary art fair (ICAFs).

⁴³ Gallery website: <http://www.annetgelink.com/about/> (accessed on 29 September 2015).

⁴⁴ For instance, in London Frieze art fair Annet Gelink is the only Dutch exhibitor, which is told by Marianne van Tilborg from Lumen Travo as the strength of the gallery. Van Tilborg also used this case to explain the difficulty of the small scale Dutch gallery to be accepted by those big international art fairs.

⁴⁵ Amsterdamart.com: <http://www.amsterdamart.com/venue/ellen-de-bruijne-projects> (accessed on 29 September 2015).

⁴⁶ Those 'Western' countries are Denmark, Ireland, Finland, Sweden, France, Spain, Germany, United Kingdom, the United States and Russia. Ellen de Bruijne Projects has only one artist from Japan among the total 27 gallery presented artists. See: <http://www.edbprojects.com/artists/> (accessed on 29 September 2015).

Kinoshita has already been working and living in Maastricht (the Netherlands) for a long time.⁴⁷ In this sense, the artist might be more Dutch than Japanese.

These galleries, to name just a few, which are of good quality and present diverse disciplines of contemporary art, still remain very Western oriented. There seems to exist an invisible geographical or cultural boundary between political entities, between cultures and heterogeneous historical developments in managing contemporary art from elsewhere. If we regarded these galleries as internationalized, then this 'inter-nationalization' would be indeed a cultural and monetary exchange among some Western countries. The international is obviously not global, and very much European-American oriented.

Examining the extent of the gallery's internationalization by its presented artists

If through reading the historical development of international exhibitions as Bydler's study had been doing, and seeing gallery's show also as an exhibition form, a 'gallery's internationalism' should thus be found. This thesis adopts this reading to the local gallery, hoping to find a contemporary internationalism for the local gallery. The internationalism of gallery varies greatly and shows no consistency. As a consequence, this thesis chooses to rely on the category of 'presented artist' that each gallery has. Using it as a criterion, this thesis estimates each gallery's internationalization by calculating the percentage of national and international artists that each gallery presents, and tries to capture the idea of internationalism behind the practice. The result is documented in Table 3.⁴⁸

The data set here is discussed as two separated but sequential sections, the light blue column and the light red column. The light blue column shows Dutch artists by percentage presented by each gallery, and the light red column shows the non-Euramerican artists by percentage presented by each gallery. Having two ways of calculating the percentage of the two groups of artists is necessary to avoid a fixed

⁴⁷ Artist Suchan Kinoshita profile: <http://www.edbprojects.com/artists/suchan-kinoshita/suchan-kinoshita-cv/> (accessed on 29 September 2015).

⁴⁸ See appendix Table 3: Percentage of Dutch and non-Euramerican artist of each gallery.

definition on internationalization, since the way of understanding what to call 'international' is very diverse among galleries. It should also be noted that the artist's nationality is based on his/her curriculum vitae provided by gallery or the artist's personal website.

The result is, not surprisingly, consistent with Velthuis' studies on the local affinity that Amsterdam galleries have. It can also be linked to French scholar Alain Quimen's study on the International Contemporary Art Fairs, in which Quimen argues that a small numbers of Western countries still dominate the position of host and participant. (Quimen, 2013) The result of data analysis is categorized in two and shown below. After that, the problem of estimating the extent of a gallery's internationalization is discussed as the last part of this chapter.

Results A: Generational descending in presenting local artists

Firstly, if analyzing the data by generation, the percentage of the presented Dutch artists in each gallery is descending.⁴⁹ The average percentage of presented Dutch artists in the 18 chosen galleries comes to 35.02%, that is: more than one-third of the artists that these galleries present are local or have strong cultural and national tie with the Netherlands. For instance, almost all of the galleries who were founded in the 1980s presented the Dutch artists more than the average 35.02% in their galleries. In this 1980s generation, Lumen Travo has presented the least Dutch artists. The Dutch artists presented by her gallery only make up 16.6% of the whole profile, thus making her below the average. Among the 1990s generation, with galleries such as Canvas International and Ellen de Bruijne Projects, the numbers of Dutch artists they present are also below the average. This has a lot to do with their ideas on how to run a gallery. The rest of the 1990s galleries focus on presenting Dutch artists as one major task in their galleries.

⁴⁹ See from Table 3, the light blue column: 'the presented Dutch artists by percentage'.

In general, the percentage of the Dutch artists presented by local galleries has slightly decreased after the end of the twentieth century.⁵⁰ Most noteworthy is that in the 2000s generation, four out of five galleries presented less than 30% Dutch artists in their galleries. It seems to be consistent with the global vision, in which to incorporate more national and cultural diversities has become much more of an issue today. This also fits the attitude that Mosquera upholds to cure the contemporary 'Marco Polo Syndrome', in which the Eurocentrism sits, and to embrace diversity from the 'Others' is indeed a treatment. From this point of view, globalization seems to bring positive influence to the local art scene.

Result B: A Western oriented internationalization

Ellen de Bruijne Projects (from the 1990s generation) as well as these 2000s generation galleries such as Galerie Gabriel Rolt, compared with the others, have presented less Dutch artists among all of their presented artists. Yet if incorporating the other estimation criterion of examining the international extent by the 'non-Western' artists, these galleries would show to have preference for Western artists.

The column colored in light red shows the percentage of 'non-Euramerican' artists taking part in each gallery.⁵¹ This set of data is rather diverse due to the difficulty to categorize what is a 'non-Western' country and how to truly define a person's place of belonging.⁵² It also shows the autonomy of a gallery to arrange its management strategy. For instance, three galleries (Galerie van Gelder, Slewe Gallery, and Galerie Juliette Jongma) have no artists from countries outside of Western Europe and Northern America, whereas Canvas International has all its artists from Asia. Does the high percentage of Western artists in Dutch art galleries prove that the predominance of

⁵⁰ The average of presented Dutch artists in the 2000s galleries is 29.06%.

⁵¹ See Table 3.

⁵² By defining an artist's nationality, the place of birth and his/her passport are two often used criteria. However, artist as a mobile group is highly possible to travel to different places by artist residency program and having education abroad in different academy. They also often have exhibition not only in his/her original country. The fact exposes the difficulty and problem when applying a regional category such as 'the West vs. non-West' to lead the discussion on Eurocentrism as well as on the gallery's extent of internationalization.

Western-centrism still exists? Do those who aim to work with more ‘non-Western’ artists thus become an opponent to this Western orientation? In order to get a better understanding, this thesis chose three galleries who have presented the highest percentage of ‘non-Euroamerican’ artists in order to capture the significance of data. These three galleries are Canvas International (100%), which aims to work with Asian artists mainly from China,⁵³ Lumen Travo (36.6%) and Gallery Akinci (20.8%)⁵⁴. For the rest of the Dutch galleries, the percentages of them in presenting non-Euramerican artists are much lower than these three, regardless of the founding year, type, and location (different areas in Amsterdam).⁵⁵ Besides, since Ellen de Bruijne Projects has presented a wide range of nationalities of artists compared to the others, although the number of her non-Western artists remains low, I incorporate her into case studies in order to hear a different voice.

2.4 Problems of estimating internationalization by nationality of artist

In defining the extent of internationalization to get an idea of internationalism of the gallery, recognizing the nationality of a person is usually unavoidable. However, there are some problems that consistently appear alongside this definition. Velthuis examines Amsterdam galleries’ local affinity also by calculating the allocation of the gallery artists’ nationalities. But to define a person’s nationality by his or her birthplace becomes much more problematic as the global flow of migration increases. Nationality is a useful criterion, yet it has its limits. Since this research also relies on the birthplace of artists to define a gallery is more international than the other, there are some issues that need to be pointed out here.

⁵³ Canvas International has its historical development from the 1995. It has started from being an international art platform but afterwards transformed into a gallery focusing on Chinese contemporary art.

⁵⁴ In Akinci’s case, I take into account the ‘presented artists’ with the ‘project artists’ of hers due to the high numbers of ‘non-Euroamerican’ artists under the ‘project’ category. See Table 3.

⁵⁵ Galerie Gabriel Rolt, Galerie De-expeditie, and Upstream have respectively 22.2%, 18.7% and 16.6% of non-Euramerican artists (excluding the jointed project, which sometimes provides more possibility for galleries to work with foreign artists), the rest of galleries are below the average 15.92%.

Firstly, a gallery can be regarded as international by showing a few foreign artists. On the one hand, this kind of 'inter-nationalization' can become an inter-regional exchange and focus on only a numbers of Western countries, as most of the Amsterdam galleries do. Or it could be like Canvas International who only focuses on a specific group of artist, in this case Asian artists, in particular Chinese, which reveals another kind of ethnic and cultural specialization. Whether or not the work by Canvas International also demonstrates another kind of ethnocentrism, which shares some similarity to the notorious Western-centrism, is worthy of discussion. On the other hand, some galleries try to add national/cultural diversity to their profile to enrich their scope of internationalization, such as what Gallery Lumen Travo and Ellen de Bruijne Projects have been doing. With such diversity, to apply a one-criterion quantitative estimation is not credible.

Secondly, art institutes, such as the Rijksakademie or de Ateliers, both in Amsterdam and funded by the Dutch government, play a crucial role in the process of attracting foreign artists to the Netherlands especially by its residency program.⁵⁶ This research argues that these art institutes, through providing great international networks for local galleries, somehow have pre-decided the choices of galleries. These art institutes become the first gatekeepers for local galleries in selecting foreign artists. The indispensable position of these art institutes for creating a platform that galleries can meet national and international artists have been re-confirmed by galleries such as Akinci and Lumen Travo. Moreover, there are important events such as Rijksakademie Open every November, in which all the offices and studios of the resident artists will be opened for people to visit. This is hence vital for Dutch local galleries to meet international talents. However, in around total 900 alumni at the Rijksakademie residency program since the 1970s until 2014, Dutch artists have already occupied half of the positions⁵⁷, not to mention the numbers of artists from the United States, the

⁵⁶ See the artist residency programs in Rijksakademie: <http://www.rijksakademie.nl> and de Ateliers: <http://www.de-ateliers.nl> (accessed on 22 December 2015).

⁵⁷ Including foreign students who have already studied in the Netherlands.

United Kingdom, Germany and Belgium occupying many of the remaining positions.⁵⁸ Namely a Western internationalization is still predominating in these international institutes. Although galleries such as Ellen de Bruijne Projects has the ambition to reach out through her own ability, she also admits that relying on the choices by these institutes is somehow handy and necessary. As a local gallery, it is hard to compete with the institutional and monetary power of these government-funded institutes.

Thirdly, it is also noteworthy that artists often preforms as a cultural group migrating cross political and cultural borders. It is especially hard to categorize them only by relying on nationality. The importance of the artist's itinerancy is what Oguibe, when discussing the idea of a new internationalism, points out to be underestimated (will be further elaborated in chapter 4). However, the fact is that today we still refer to a fixed idea of nationality when introducing an artist and interpreting his/her work. Galleries might say that nationality is not a criterion they use in their selection, neither do they think of balancing the distribution of nationality by their presented artists.⁵⁹ But this kind of argument from galleries does not share the same idea with rejecting the fixed concept of nationality as Oguibe discussed. It simply means this issue of nationality does not matter too much to the business of galleries. A workable dialog between artist and gallery, and a similar opinion upon issues and the preferable ways of representation are more relevant. A gallery's instinct directs more than trying to formulate a discourse by exhibitions in dialog with art theories such as a de-colonialist or a counter-Eurocentrist one.

Among this research's interviewed subjects, Lumen Travo obviously holds a strong opinion in challenging the Western domination in a gallery's presentation, whereas Akinci seems to leave the theoretical debates aside when realizing the gallery practice. However, in Jimmie Durham's viewpoint, an influential American-born artist

⁵⁸ <http://www.rijksakademie.nl/ENG/kunstenaars/> (accessed on 24 December 2015)

⁵⁹ Akinci: 'Dialog is important. You make a kind of dialog through the works of artist who would deal with themes and problems in a social sense. That might be the main target of choosing artist from different countries and continents. It's not that I want to find somebody in Mexico then I chose a Mexican artist. No. We came across the works and that's it. Together it works.' (Interview with Akinci, Amsterdam, 13rd Oct. 2015)

and now lives and works in Germany, when talking about internationalism, a debated nationalism is inescapable. (Fisher 1994, p. xii)⁶⁰ The challengeable notion of the 'nation state' following the idea of 'nationalism' implies economic power, cultural influence, and the position in either center or periphery of an indicated political entity, and thus links the issue of internationalism tightly to the debates of nationalism. These are aspects that continuously impact the art decision especially in the museums when encountered with the issue of collecting and preserving art as part of the 'cultural heritages' (Fisher 1994, pp. xii-xiii).⁶¹ The seemingly naïve attitude of being unaware of artist's 'nationality' held by galleries represent a distance between theory and practice, and also shows the lack of interest and knowledge of them in art theory.

In sum, the general overview of the Dutch galleries' artist profiles, ideas and practices are presented in this chapter. Simply categorizing the points presented by this chapter: Firstly, the home bias, or the so-called local affinity of Amsterdam galleries as Velthuis discussed, has remained accurate and strong. However, after the turn of millennium, with the help of WWW and the global awareness, the number of local artists presented by Dutch galleries has started to decrease. Secondly, though a more globalized international tendency is taking place inside the Amsterdam galleries, the Western preference is still dominant. Some galleries such as Ellen de Bruijne Projects do have the ambition and vision to grow globally beyond the political and cultural borders, but she admitted to have encountered with invisible barriers. Relying on the selection of institutes such as Rijksakademie is somehow inevitable. Thirdly, the way to estimate the scope of a gallery's internationalization by looking at the artist's nationality has its limits. But nationality that forms the basic category of national and international groups and defines where a person comes from, and under which several political and economic

⁶⁰ Also see his interview with Jean Fisher, "Attending to Words and Bones", published in *Art and Design*, vol. 10, nos.7-8, 1995, pp.47-55. See: http://s3.amazonaws.com/mhka_ensembles_production/assets/the_vault_original/000/005/615/original/Attending_to_Words_and_Bones_1995.pdf?1337170943 (accessed on 22 December 2015).

⁶¹ Jean Fisher (ed.). Editor's note in: *Global Visions—towards a New Internationalism in the Visual Arts*, 1994, London: Kala Press, pp. x-xiv.

powers are linked, is an issue that deserves more attention. Many institutional decisions and positions, for instance the residency program in Rijksakademie, are made and distributed depending on the nationality of artists. One should not treat nationality as a fixed definition, but nationality should neither be seen as pointless, as some galleries have suggested. In the following chapter, the four face-to-face interviews with the gallery owners will respectively present a close-up of his/her distinguishing idea in running a gallery. Different explanations in understanding their idea of internationalism will be shown and be put in dialog with the theoretical framework.

Chapter 3 Practices of the local art galleries: four case studies

The four case studies: Akinci, Luman Travo, Ellen de Bruijne Projects, and Canvas International, were all founded before 2000. They have been in the Dutch gallery scene for about two decades. Looking into their history and profiles, they hold distinctive ideas about interacting with international artists and art groups. This chapter will mainly be devoted to elaborating their opinions regarding internationalism and accordingly the result of the work they carry out in the gallery. I will bring them into discussion with each other in order to discover the common notion they share about promoting international diversity in the Dutch contemporary art scene.

3.1 Gallery Akinci

Gallery project as a way to realize the idea of internationalism

Gallery Akinci was founded in Amsterdam 27 years ago. The director Leylâ Akinci has a half blood tie with Turkey, which, she explained, might be why she looks more naturally at art happening elsewhere. Her gallery, compared with other galleries chosen in this research and the study conducted on the percentage of foreign artists the gallery respectively presents, ranks as the third highest by presenting 20.8% of 'non-Western' artists. Furthermore, by combining the 'projects' that Akinci has, the artists from 'elsewhere' that Akinci presented can reach 27.2%. When asking Akinci about the criterion she relies on in choosing artists, she seems to be easy and intuitive with this issue. She said:

Dialog is important. You make a kind of dialog through the works from artists who deal with themes and problems in a social sense. That might be the main target of choosing artists from different countries and continents. But it is not that I want to find somebody in Mexico then I chose Mexican artist [for instance]. We come across the works and that is it. Together it works [meaning the

agreement between the gallery and the artist]. (Interview with Leylâ Akinci, Amsterdam, 13rd October 2015)

As a matter of fact, Akinci's response shows that letting projects and cooperation with artists 'work out well' are more important than building up a rightful discourse in art practice. In the case of Akinci, she seems to see her gallery not so much as an exhibition space but as an agent, even though many exhibitions have been held there. In other words, although the gallery space holds exhibitions more frequently than most museums (almost once every month), her gallery sees the exhibition more as a strategy of promotion than serving the purpose of education, as museums have been doing. When asking Akinci about her idea in seeing her gallery as an exhibition space, she seemed amused. She then explained it might not be a bad idea to position her gallery more as an exhibition space, since by doing so, the gallery, apart from its regular tasks—administration, visiting and being visited, promotion and sale—can act more lively and dynamically. This interestingly shows that it is not a general understanding that a gallery needs to see itself as exhibition oriented. The exhibition is the result of gallery business, serving the purpose of the promotion of business. In being an exhibition organizer, gallery and museum shares some similarities. But as an audience, one somehow feels that a museum welcomes him/her more than a gallery does, in spite of the fact that the doors of both are regularly open and the gallery rarely charges an entrance fee, which makes visiting a gallery become financially cheaper compared to visiting a museum. As a matter of fact, this shows the essential difference that a museum and a gallery respectively serve functionally.

“Projects allow me to play exciting shows with international artists”

There is also an interesting difference between Akinci's category of presented artist and project artist. As mentioned before, including the project artists that Akinci had worked with, the percentage of her 'non-Western' artists may increase from 20.8% to 27.2%. I distinguish 'presented artists' and 'project artists' by understanding that the former one

has more to do with the track a gallery follows to brand itself, and the latter one provides the gallery with more flexibility in doing ‘exciting’ and ‘out-standing’—as Akinci named it—shows with artists that do not have a contract with her. No-contract indicated less marketing responsibility. To present a foreign artist under the category of ‘project’ hence allowed more ‘non-Western’ artists to move in. This might be one explanation for the preference of Dutch galleries in general to show local artists as Olav Velthuis mentioned.

If foreign artists could bring in heterogeneous themes and ways of presentation compared to the local ones, does the sense of exoticness of art with foreign reference function as an attraction in the perception of the local audience? To Akinci’s experience and opinion, the answer is an absolute yes. Even with the varied price and currency in international art, which might make a purchase become easier (easy to purchase due to the low price) or harder (too expensive for local collectors to afford) price-wise comparing to local art, being international in purchasing has also become a ‘hype’, in which curators that travel internationally lead this trend. (Leylâ Akinci, Amsterdam, 13rd October 2015)

Besides, Akinci gallery has a rich background of working with artists that have been exhibited in biennials worldwide, such as Turkish artist Cevdet Erek, Russian artist Gluklya, Argentinian artist Miguel Angel Rios, as well as Lebanese artist Stéphanie Saadé. They are not from Western European countries nor from the United States, but have been invited to various biennials.⁶² Having been invited to biennials is recognized as being a corner stone of an artist’s career. Hence, growing up with these artists from the beginning when they were still anonymous to the moment that they become successful in biennials, the pride of the gallery can thus be understood. Yet behind this mechanism, there is the political agenda that has already been set by biennials, which aims to choose and present art rather equally from all over the world by nationality.

As a consequence, by presenting the case of Akinci’s gallery, this thesis suggests that when viewing the issue of internationalization in a local gallery, the mechanism of

⁶² In the framework of this research I excluded Russia from the list of European countries.

the biennial that plays behind the scenes should not be underestimated. A similar tie with biennial artists can also be seen in the case of gallery Lumen Travo.

3.2 Lumen Travo: “I am fighting with my artists against the so-called ‘Eurocentrism’.”

Having started her career in the 1980s, Marianne van Tilborg has been holding the idea to present artists from all around the world equally. Looking into the profiles of those artists of Lumen Travo who now have been in biennales worldwide and have great prestige, Shirin Neshat⁶³, Otobong Nkanga⁶⁴, Meschac Gaba⁶⁵, Tiong Ang⁶⁶ and Ni Haifeng⁶⁷, Marianne van Tilborg’s gallery indeed plays an important role in their careers.

Most of these artists have started their cooperation with Lumen Travo in the 1990s. And most of them, to be more precise, are not originally from the Netherlands, nor from any Western European country. Shirin Neshat is originally from Iran, Otobong Nkanga from Nigeria, Meschac Gaba from Benin, Tiong Ang from Indonesia, and Ni Haifeng from China, to name just a few. Their presence in such a small gallery of Amsterdam without a doubt have widely expanded the geographical aspect of this local gallery’s profile.

Local art institutes matter, too!

However, it is noteworthy that for instance Otobong Nkanga, Meschac Gaba and Tiong Ang have had their education at Dutch art institutes such as the Rijksakademie van beeldende kunsten and Gerrit Rietveld Academy in Amsterdam, and all of them now have lived and worked in either the Netherlands (Meschac Gaba in Rotterdam, Tiong Ang in Amsterdam) or Belgium (Otobong Nkanga in Antwerp). Furthermore, Chinese artist Ni Haifeng, though not pursuing an education of arts in the Netherlands, has lived

⁶³ Artist cv: <http://www.gladstonegallery.com/artist/shirin-neshat/biography>

⁶⁴ Artist cv: <http://www.otobongnkanga.com/galleries/cv%20Jan%202014.pdf>

⁶⁵ Artist cv: <http://www.stevenson.info/artists/gaba/gaba-cv.html>

⁶⁶ Artist cv: http://www.lynchtham.com/uploads/1/1/1/3/11133560/tiong_ang-cv.pdf

⁶⁷ Artist cv: <http://www.lumentravo.nl/wp/wp-content/uploads/2010/03/NI-HAIFENG-cv-20101.pdf>

and worked in Amsterdam since 1994. Besides, the Iranian artist Shirin Neshat now lives and works in New York, one of the greatest art centers in the world.

This geographical distribution of artist' birthplace differing from his/her workplace tells that there seems to be a tendency, at least seeing from the profile of Lumen Travo Gallery, that these 'non-Euroamerican' artists eventually choose to settle down in a Western art center instead of going back to their home country. It also confirms the important role played by the Dutch local art institutes in helping artists from abroad to build up their careers locally as well as providing a platform for galleries to meet other artists. As a matter of fact, this thesis argues that the predomination of the Western art institute and the exhibition mechanism is noticeable. This has much to do with a local gallery's final decision in working with international artists, since both the art institute and exhibition mechanism function as the gatekeepers filtering out who comes to the Netherlands and who does not. Even in the case of Lumen Travo, who has been very much aware of an existing Eurocentrism, still relies on these institutes in building up her gallery profile.

Nevertheless, as the first so-called 'mother gallery' of some aforementioned artists, for instance, Nkanga, Gaba and Neshat, the contribution that Lumen Travo has put to build up these artists' careers should not be underestimated. Van Tilborg explained that according to her experience in selecting artists, the biennial as a vital international platform and having the right connection with the right person are two important elements that matter for her. Also confirmed by Akinci, the biennial is not just a place where international talents and art business gather, it is also a chance that brings recognition to the career of the artist and to the gallery that has mediated the works of that artist. However, van Tilborg specifically mentioned the danger that the biennial eventually becomes the criterion that big rich galleries applies to select its artist accordingly.⁶⁸

⁶⁸ Yu-Chia: 'The way you tried to bring artists to an international level [here we are talking about the worldwide exhibition such as biennial] can be counted as successful. Do you think having biennial artists have qualified your gallery's success?'

M: 'Yes. But it is also a danger. You have the rich galleries who do not exist in the Netherlands. They are more in the United States and in London, who only picked up artists that have already been famous. So I

If most of the Dutch galleries can freely choose artists from world-wide biennials as well as local institutes, why do the profiles of these Amsterdam galleries differ so much, ranging from having no 'non-Western' artists to presenting only 'non-Western' artists? What can explain the factor that causes this consequence? How much does a gallery's ideology matter in terms of how to qualify art in this process?

Explaining internationalism: "diversity implying quality"

Having been working on presenting art in an international—even a global—structure for over three decades, I asked van Tilborg what she would regard as international art and what an international art gallery?

It is about communication. Art is in itself a way of communication. It builds between artists, between cultures, and countries. I like that every artist has to have communication with the international art world. I think you see quality when you put one next to another. (Interview with Marianne van Tilborg, Amsterdam, 23rd September 2015)

Under this vision, which shares a similar idea with Akinci as mentioned before, van Tilborg has been trying to look for art from artists who have a certain 'mentality', as she called it, in which up-to-date issues are discussed. These issues, such as world politics, new technology, and how contemporary society impacts on the way people lead their lives, are aspects that artists work in dialog with. In other words, how art interacts with our world is a central concern laying in van Tilborg's understanding of contemporary 'international' art.

Besides, this dialog emphasis also appears in the exhibition structure of her gallery. Once in a while, Lumen Travo would present group shows in which the gallery's

have to be aware of this. The rich galleries do not work like me. They only choose artists that are already famous, because so that they have the price. With me the artists (such as Otobong and Meschac) started without a price. They started low. I really built them up from a really low price to a higher one.' (Interview with van Tilborg, Amsterdam, 23rd Sep. 2015)

older artists can have a dialog with new artists. This is how Lumen Travo introduces new artists and enriches the art discourse in the gallery context. When talking about working with international art, more than one gallery owner whom I talked with mentioned Lumen Travo, who has already been in Amsterdam for decades and brought in diverse 'global' art to the Dutch contemporary art scene. Lumen Travo thus is recognized as a brand, standing for international arts in the landscape of Amsterdam galleries.

By bringing in art from different cultural backgrounds from around the world, Marianne van Tilborg explained that this becomes a way to evaluate the artworks by their quality. This somehow resonates the vision that *Magiciens de la terre* held in 1989, in which the curatorial team aimed to display art from all over the world side by side without hierarchy. This does not mean to diminish the difference between one and the other, neither in the case of *Magiciens de la terre* nor in gallery Lumen Travo. However, just as some criticisms of *Magiciens de la terre* have revealed, to equalize somehow implies homogenization. In this sense, Marianne van Tilborg does not deny nor ignore the difference of artists of different backgrounds. She sees this difference not just with an exotic eye but recognizes it as opening up various interpretations under a same art theme. She confirms and regards this difference as possibility that brings abundance and nutrition to one another, and this shares great similarity to what Mosquera said in 1992. "I am fighting with my artists against it [Eurocentrism]", van Tilborg then added, "and that is why I do not want to be a black gallery, or a gallery attached to a certain nationality. I am searching more for mentality, rather than nationality." (Interview with Marianne van Tilborg, Amsterdam, 23rd September 2015)

3.3 Ellen de Bruijne Projects

"That was necessary." (Interview with Ellen de Bruijne, Amsterdam, 18th November 2015) This is how Ellen de Bruijne visions her gallery, which has a strong profile in conceptual art, especially with performance. In the beginning of 2015, she arranged a performance program in collaboration with Kunstverein Amsterdam, which is not so

common in a gallery since not only preservation of ephemeral art is an issue to be considered, but also to purchase such work. Having had a strong art historical background, Ellen de Bruijne found it necessary to have a project space in the form of a private gallery after being an independent curator for around 11 years. It could also be said that for the years of being a curator, Ellen de Bruijne developed her national, and international connection through interacting with different artists and groups thus forms the base of her gallery.

Located not on the ground floor as the others, Ellen de Bruijne Projects does not provide an eye-catching first impression, nor does she hang a gallery flag. Her gallery exists silently on the first floor, which requires confidence from people to ring the bell. However, when entering the gallery—or, as she likes to call it, ‘project’—the large bright space reminds people of for instance Witte de With, the contemporary art center in Rotterdam. From the beginning of her career, Ellen de Bruijne has had a clear idea to base her gallery on contemporary art projects. This is similar to the way she was used to work with national and international artists. She does not see her artists too much as commercial products, even though she is “indeed a gallery”⁶⁹ as she admitted.

The term gallery does not appear in her gallery title but is replaced by the discussable term ‘project’. The ‘project’ is not only addressing the curatorial background of Ellen de Bruijne, but is also realized in her gallery space. The gallery’s main exhibition space is devoted to regular shows of artists Ellen de Bruijne Projects presents, while the side room, which she calls ‘Dolores’, presents more experimental projects curated by her partners and opens up wider possibility in cooperation with others, such as other galleries and artists. Furthermore, the term ‘project’ compared to the more concrete indication ‘gallery’ implies an abstract form in art presentation. As Ellen de Bruijne said:

Of course I am a gallery. I represent artists and a group of artists. I deal with them the same way as gallery is doing. But ‘project’ is a kind of reference towards art that you cannot really grasp. ...I am still interested in this segment

⁶⁹ This implies all kinds of commercial activities such as selling in her gallery would be no less than other galleries have been doing.

that you cannot really grasp or hang on the wall. But it is there. You have to be there at the moment when it happens [also indicating her performance program]. (Interview with Ellen de Bruijne, Amsterdam, 18 November 2015)

As a matter of fact, this contradictory attitude I found in Ellen de Bruijne of struggling between the ideas of profit and non-profit, fits the discussion in *Positioning the Art Gallery* well. As Tineke Reijnders pointed out, especially among the 1980s gallery in Amsterdam, they strongly held an idealistic vision of running a gallery as a non-profit artistic initiative. Yet it somehow brought conflict to its commercial essence of being a gallery. Reijnders explained by naming galleries such as Lumen Travo, The Living Room (not existing), Galerie van Gelder, positioning them as being an artist's initiative rather than thinking about profit in the first place. (Reijnders 2012, p. 157) Reijnders brought up this vision of gallery as a reason that, even though the idea of commercialized art and artist has been more common today, relying on the government subsidy is a fate that these galleries could hardly avoid.

The survival strategy of conceptual art: being international

The approach of Ellen de Bruijne Projects is unique. She is able to distinguish her gallery from the others by putting the focus on conceptual art. However, as she admitted, the focus and interest of conceptual art make her “have to look abroad to search for a bigger market”, which otherwise becomes a limitation of her not being able to stay locally (Interview with Ellen de Bruijne, Amsterdam, 18 November 2015) As Dutch collectors are understood to be conservative in spending a lot of money on art, operating conceptual art in such a market is undoubtedly raising the threshold instead of lowering it down. For this reason, Ellen de Bruijne has to look for foreign collectors through participating in international art fairs. Fortunately, due to her distinguished gallery programs and some important artists she has presented, she was able to get to prestigious art fairs, for instance Art Basel, in which there were usually less than three Dutch exhibitors annually.

Besides, Ellen de Bruijne also has the heart to work internationally under a global vision. Being ambitious, to even think of planning a second branch in Latin America, she is also honest regarding the difficulty and limitation a Dutch gallery might be facing, which is as she indicates the “invisible boundary”.

Of course we need to be realistic. We are not able to travel that much. There is geographical difficulty as well. We meet Dutch artists first, then European artist as well as other Western artist. Then you also want to reach out further, but really you feel the border, really! (Ellen de Bruijne, Amsterdam, 18 November 2015)

This border, in Ellen de Bruijne’s experience, has a lot to do with the necessary local connection when one is reaching for a foreign context. This has to do with the balance that a local gallery consistently struggles to keep, which is while carrying out all the out-reaching activities; a local gallery also needs to consolidate its roots locally. “Otherwise you do not have a way to exist.” (Interview with Ellen de Bruijne, Amsterdam, 18 November 2015) Hence, there seems to be a geographical limit to where a local gallery can reach. Besides, Ellen de Bruijne in this context clearly positions the important role the Dutch art institutes Rijksakademie and Mondriaan Fonds play. Both institutes are far more competent than a single gallery to attract international talents or to reach out to a foreign region. The former, the Rijksakademie, as a residency program, provides around 50% of its positions internationally, and the latter, Mondriaan Fonds, also has arranged orientation trips to Asia, Latin America and Africa starting from 2014. The orientation trips by the Mondrian Fonds consist of curators, museum directors and exhibitors, aiming to build up international connections between Europe and the less emphasized places in the Western art world.⁷⁰ As a consequence, the international activities and working results from both institutes greatly define the internationalization of the local Dutch galleries, at least seen from the case of Ellen de Bruijne Projects.

⁷⁰ <http://www.mondriaanfonds.nl/en/orientation-trips/> (accessed on 24th Dec. 2015)

Possible future collaboration in terms of internationalization

De Bruijne has a clear idea that as a gallerist, working directly for artists is one essential task of this role. She supports the cooperative atmosphere in working together with other galleries, not only locally but also internationally for the same artist. Based on the cooperative idea, she thinks this cooperation thus becomes a way everyone can benefit. Most importantly, in this way, artists might have the freedom to develop him/herself instead of being bound by the concept of 'belonging to a mother gallery'.

When an artist, who collaborates with a 'mother gallery' with or without a contract, is invited to—or wants to—have an exhibition in other galleries, 10% (which might vary) of the selling result will be charged by his/her mother gallery. However Ellen de Bruijne is against this idea and says that it is also “against the artist when s/he wants to grow internationally.” She said:

I think it is very profitable for my artists if we [gallerists] share artists with foreign galleries. ... I am not going to ask 10% from them (the foreign galleries that also show her artist in Paris and Madrid). Because then they really feel connected to my artist. It is much better that they work directly for her (artist). If they can make her become more famous, put her in the better collection, then it will also reflect to me.” (Interview with Ellen de Bruijne, Amsterdam, 18 November 2015)

De Bruijne's opinion provides an interesting aspect juxtaposed to the discussion by Dominic van den Boogerd. Van den Boogerd portrayed a collaborative and friendly atmosphere of the Dutch gallery especially during the international art fair. He described, by naming for instance Juliëtte Jongma and Steven van Grinsven, that they could drink and chat together at the fair venue, and even could introduce collectors to each other if they sensed that a collector might be interested in the works presented by their peers. “I don't feel any competition because our programmes aren't

interchangeable.” (Steven van Grinsven, quoted by van den Boogerd 2012, p. 129) This quotation well expresses the autonomy of the collector, and also reflects well the discussion by Jan van Adrichem that today the collector travels a lot to meet new international artists. Yet as a matter of fact, under this globalized condition of contemporary art, it somehow draws a local gallery’s attention to working with their own native art for showing the local specialty. (Jan van Adrichem 2012, p. 91) De Bruijne also complained that, once a critique of ‘not international enough’ was attached to the Dutch gallery, the already little local collectors hence looked down on purchasing nationally but instead looked for art abroad, and this created another threat for the local galleries.

Nevertheless, a possible collaboration between galleries exists, as de Bruijne points out. Like the case of Ellen de Bruijne Projects, and as she has been anticipating on this issue, there seems to be a way that local galleries can grow internationally through promoting their artists abroad by collaborating with national and international peers in order to strike down the invisible but existed cultural boundary. Considering the geographical limitation and the necessity of being connected with the local, the international collaboration between galleries thus becomes a way to possibly expand the international scope of the Dutch gallery. Realistically, however, this idea is obviously lacking in development since the collaboration might still create a contradiction to both sides if the maximum financial benefit is the prior concern of both galleries. This is the reason why Ellen de Bruijne is thinking about planning a second branch of her gallery in Latin America or Asia, through which, the ‘true’—at least it fits more to her ambition—international exchange can thus be realized.

3.4 Canvas International: an art research platform

International vision and practices

Canvas International was once called ‘Canvas World Art’. This change of name not only directs the way people view the gallery but also implies the shifting concept and the

history of Canvas. Started from 1995, 'Canvas World Art' was co-founded by Joris Escher and Martijn Kielstra. They initiated research in Asia and Latin America, where they consistently travelled. Kielstra was in charge of the Asian part while the Latin American part was done by Escher. Holding a passion for arts that have yet to be seen in Western Europe, and seeing many talents from outside of Europe but less developed in the market aspect, Kielstra and Escher aimed to initiate a so-called 'idealistic organization but working in a commercial way' (Martijn Kielstra, Amsterdam, 25th Nov. 2015), in order to build up the careers of non-Western new talents inside the Western art world. This statement can be found in one of the catalogues published in 1998, saying that Canvas aimed to become a platform that portrayed "a continuous picture of the work of young artists from Asia, Africa and Latin America."⁷¹ Besides, during the decade from 1999 to 2009, Canvas even reached out to arts from Australia by doing visits, research and then brought back art projects and exhibitions to the Netherlands. The vision of its 'world art' is avant-garde, and a truly international one.

To promote the 'world art' locally in the Netherlands, Canvas has actively worked on projects with museums, art foundations and contemporary art centers. They have held exhibitions providing foreign artists with a platform in dialog with Dutch artists. Apart from that, Canvas also develops a specific way to provide art rental services to companies and private cooperation.⁷² 'Canvas Art Business Service' has become a unique way for companies to arrange art rental business with Canvas, and this strategy for mobilizing its rich storage hence distinguishes Canvas from other galleries. As a matter of fact, under its ambition and passion about bringing art from elsewhere to the West, during its four starting years, Canvas did not adopt a business form as a gallery but more performed itself as an organization of independent art projects. Being a self-supported organization of art projects, or as Kielstra said, "a cultural entrepreneur" during the 1990s was a pioneering and modern idea and was what they

⁷¹ This introduction is derived from the cover page of the exhibition catalog *Confused...Reckoning with the Future Contemporary Chinese Paintings and Photography*, which is arranged by Canvas World Art and Galerie Serieuze zaken in Amsterdam, 1998.

⁷² This part of service they call it as 'Canvas Art Business Service', see: http://www.canvas-art.nl/english/art_library/procedures/ (accessed on 13 Nov. 2015)

started with. This way provided Canvas with more freedom and possibility to work the way they liked compared to other project spaces that obtained government subsidies.

However, this approach has its limit, as Kielstra and Escher discovered in the late 1990s. They realized that if they wanted to have artists in the contemporary art market, transforming the original project space into a gallery was necessary. And through this way, the artist could entrust their works to them and collectors would be more confident to buy art through them. Furthermore, other mechanisms such as the international art fairs, which define greatly the success and fame of a local gallery, are also looking at the importance of artists that galleries present, as well as the purchase potentiality of collectors that are in contact with the galleries. Under this circumstance, merely running projects and doing independent exhibitions would in the end become a threat. In other words, Canvas's old approach, which is working on temporary project but not seeking for stable cooperative relationship with artists, only creates temporary and weak connections between Canvas and the artists. This kind of relationship could not last long after the end of the project or exhibition. Besides, according to Kielstra, as Canvas covers a great numbers of function in art—doing projects, exhibitions with foreign artists, art rental business, it has started to confuse the collectors. As collectors and audience tend to read clear categorization among subsidized project spaces, public/private museums, commercial galleries etcetera, people thus get lost when they encounter such organization serving a wide range of functions.

Joris Escher decided to leave Canvas in 2004. The Latin American section has been closed accordingly and together with other reasons Canvas has gradually shifted its focus to Asia, as its expertise now has shown. Martijn Kielstra said frankly that the titles of his gallery, neither could 'Canvas World Art' nor 'Canvas International' sufficiently transmit the work that he has been doing. On the one hand, being a platform of world art, 'Canvas World Art' encountered the danger of being too broad for people to understand its actual roles. On the other hand, with the more contemporary term 'international' as Kielstra said, 'Canvas International' however also has a difficulty to explain what kind of 'international' art it has been dealing with. The essence of

Canvas is without doubt a wide and broad vision to embrace art from the world, especially from 'non-Western' countries. However, the reality of the art market requires a gallery to show his/her profile so others can distinguish him/her immediately. In short, s/he needs to be unique.

As a consequence, as Martijn Kielstra has been thinking about for years, the question is whether there is a necessity to not just transform the previous form to a gallery of expertise in Chinese art, but to grow its network and profession to a more distinguished and 'international' level. By 'international' Kielstra explained the importance of being part of the prestigious fairs (such as London Frieze), which not only defines the position of a local gallery in the world, but also guarantees the attraction of a local gallery to foreign artists. Kielstra described this vision based on the passion for the non-Western art. Yet being a type of gallery that focuses mostly on Chinese contemporary art, there are consistently barriers both culturally and financially. These barriers can be explained on the one side by recognizing that the cultural boundary is greater than it is in the cultural exchange between European and Western countries. To arrange unique shows for Chinese artists in the Netherlands, Kielstra and his colleagues need to travel to Asia and usually face great difference in language and culture. On the other side, the size of the Dutch art market and the rapidly rising prices of Chinese contemporary art do not fit with each other very well. It creates another difficulty for Dutch or European collectors to purchase Chinese contemporary art because of the different purchasing habits.

Celebrating Chinese contemporary art for two decades.

2015 is the 20th anniversary of Canvas in celebrating working on Chinese contemporary art since the 1990s. Canvas entitles the exhibition 'Now-Then: China's avant-garde 20 years later', held in Nieuw Dakota Amsterdam from 15 November 2015 to mid-December. Participating in the production of the exhibition catalog, I worked as the

interviewer/native speaker for this project.⁷³ After having talked with ten Chinese artists (two of them through email communication), the historical contour of this cooperation across the two continents over twenty years can be portrayed even clearer.

Some interesting results have been revealed not only regarding the gallery business but also the development of the contemporary art scene in China with interaction with the Western world. First of all, many Chinese artists that I interviewed shared similar ideas about the change from the 1990s compared to today (2015). Today, the world has become more interested in individual Chinese artist rather than seeing Chinese contemporary art as a cultural group. Before the 1990s, Chinese artists were grouped as one without being distinguished by their individual specialties. The West saw their art as the subject of curiosity and exoticism in the 1990s, when the order of the Cold War had just been struck down and the unknown 'Others' had greatly invoked the interest of the beholders. Secondly, artists such as Ding Yi, He Douling, and Zhong Biao have mentioned how the Western discipline and idea in art impacted them during the 1990s, when the art's infrastructure as well as the market in China at the time were not yet as prospering as today. Artist Wang Xingwei also mentioned that today's China has developed its own mechanism in art. From the production side to the market side, a wholly formed system can already support itself. According to this, Chinese artists can thus seek for 'his/her own individuality', getting rid of the stigma of selling exoticness or imitating the West. Thirdly, the fact that the Western gallery's visits have helped to build up the career of those Chinese artists as well as providing a bridge of the art and culture exchange between China and Europe since the 1990s, is without a doubt. Hans van Dijk, a Dutch born Beijing based gallerist, was a name that was often mentioned when reflecting to this part of history. Mr. van Dijk (or in Chinese: Dan Hanzi) was considered fundamental in introducing Chinese contemporary art to Europe, and he started a gallery business with Chinese art even earlier than Canvas. He carried out archival investigation in Chinese art and had documented almost 5,000 artists' profiles

⁷³ Because of this project, I had chance to talk online (some by emails) with artists: Zhuang Hui, Ding yi, QuiAnxiong, Hong Hao, Wang Xingwei, HE DUOLING, Lin Tianmiao, Zhong Biao, Zhou Chunya, Liu Ye, Zheng Guogu, Chen Shaoxiong. Those interviews were carried out during October and November 2015.

until his death in 2002. Dutch contemporary art center in Rotterdam Witte de With had arranged a retrospective exhibition in 2013 in memory of Hans van Dijk and his legacy.⁷⁴ Both van Dijk and Kielstra had contributed much to this part of cultural exchange.

3.5 A short conclusion

These cases overall present a specific type of Amsterdam contemporary art gallery that deals mainly with international art (here the works of 'non-Euroamerican' artists are especially indicated) or try to enrich cultural and thematic diversity as much as possible. These galleries, as others, also try to keep balance between their daily practices about establishing a local recognition and at the same time connecting to the international art world.

To conclude, from Akinci's case, a distinction between the gallery's presented artist and project artist is made. In the gallery project, under which the project artist is categorized, a more international interaction can be arranged since the marketing concern is possibly to be temporarily left aside. Akinci's case also shows the importance of working consistently with biennial artists, this can also be seen in the case of Lumen Travo. Both Akinci and Lumen Travo have proven that their ideas about international art have a lot to do with dialogue and communication. In order to build up or even expand the scale of this dialogue, local institutes such as artist residencies and art institutes have played important roles in this process.

In the case of Lumen Travo, the idea that had been revealed by the 1989 exhibition *Magiciens de la terre* has again represented in the contemporary. Diversity has become the lens to judge quality, and also stood as a strong objection against the Eurocentrism on a conceptual level.

Dealing with conceptual art from the very first beginning, Ellen de Bruijne Projects has held the awareness to position herself internationally due to the small marketing space for her in the Netherlands to grow. She thus proposes the cooperation

⁷⁴ <http://ucca.org.cn/en/exhibition/hans-van-dijk-5000-names/>. This retrospective project was cooperated between UCCA (Ullens Center for Contemporary Art, Beijing) and Witte de With, Rotterdam, and had been exhibited in both places.

between galleries especially across nationalities. This idea provides a solution to the fact that being a local gallery, there sits an invisible geographical boundary defining how far she can reach. Yet, artists can be highly mobile. Ellen de Bruijne sees this chance of being a local gallery, relying on and working for artists side by side with other international galleries can both expand the international scale and bring a good reputation to one another.

Last but not least, seeing how Canvas World Art (now Canvas International) grows from managing art of Latin America and Asia to focusing on Contemporary art in China, an interesting turn has been emerged to discuss. Acting as a gallery, a local focus—whether or not the local is where s/he is based or not—seems to be inevitable. However, can this ‘Chinese focus’ be seen as so different from the arguable Eurocentrism if the essence of the two ‘centrism’ share some similarities? This question leads to the discussion in the next chapter, in which the practice presented by the abovementioned cases will be brought into dialogue with the critical essays chosen for this thesis.

Chapter 4 Compound analysis and conclusion

An “occidental” Internationalism?

Global Visions: Towards a New Internationalism in the Visual Arts, edited by Jean Fisher and containing 16 critical essays by art historians, curators, critics, artists and activists around the world, has been chosen to become the guiding material of this concluding chapter. As the title—plural ‘visions’ reveals, the central issue of this publication—‘internationalism’ is dialogued within a multidisciplinary framework and discursive voice. Authors such as the main editor Jean Fisher, Nigerian writer and artist Olu Oguibe and Taiwanese-born curator and theorist Hou Hanru simultaneously discuss the concept of internationalism by addressing several sub-indications revealed by the concept itself: multiculturalism, nationalism, and how the idea is shaped by a group of global itinerant artists. (Jean Fisher in ‘Editors’ note’, 1994, pp. xi-xiv)

Jean Fisher following Mosquera, Araeen, and Oguibe, points out that when referring to the concept of ‘internationalism’, the Westernized system—what she names “an European-European diasporic axis of political, military and economic affiliations (Fisher, p. xii)”, is an existing fact. Also as Hou Hanru points out, the embedded concept of multiculturalism, which lies behind the discussion of internationalism, is indeed an revelation of the intention that the West is still recentralizing itself by locating the regional “others” and the dominating “I”. Hou uses the case of Chinese contemporary art providing a totally different perspective in viewing the discourse and criticizing the sub-consciousness of Western-centrism. He explains that China was long seen as one of the main characters of the East, and especially at the time of the Cold War, China was otherized as the representation of a communist political entity. After the 1980s, along with the booming Chinese economics and the establishing national infrastructures, the West failed not see the truly Chinese avant-gardes in contemporary art. Instead, limited by empirical and colonial sight, the Western art discourse is only interested in a limited amount of art that transmits a sense of difficulty in Chinese politics or focuses on the life of the artist struggling under communist censorship, rather than contextualizing the

work by its cultural background. To Hou, this only shows the arrogance of the Western world to locate a political correctness in art, which is greatly structured by the liberal-democratic system against communism. (Hou, pp. 82-83) However, this is obviously not the best path towards a 'new internationalism', under which an ideological multiculturalism is understood as a subjective 'I' otherizes the exotic others.

As a matter of fact, the critique on the Western internationalism is stronger when reading Araeen and Oguibe. Araeen's strong but clear description reads:

The obsession with cultural difference is now being institutional legitimized through the construction of the 'postcolonial other', who is allowed to express itself only so long as it speaks of its own otherness. (Araeen, p. 10)

This invited otherness is well reflected in the case of the Taiwanese artist Wu Chi-Yu when participating in the residency program of Rijksakademie, as mentioned in chapter one. Although the theme and approach are open for artists to choose, cultural identity and a sense of nostalgia seems to be unavoidably recurrent as the topic for a 'non-Western' artist. Araeen explained the structured power of institutes revealed by the "predetermined spaces" for artists from different places. Who to occupy these limited "spaces"—namely positions, studios, academic titles, are pre-decided by the ethic, cultural and national difference of applicants. In other words, those differences compared with the Western mainstream culture have become the entrance tickets for 'non-Western' artists to get involved in the Western art system. Just as Araeen wrote that those "...different roles are provided for different artists based on racial or cultural differences." (Fisher, p. 6)

Furthermore, Araeen lays his critique also on *Magiciens de la terre*. In his essay 'New Internaitonalism—Or the Multiculturalism of Global Bantustans', Araeen again points out that *Magiciens de la terre*, though seen by many as the model for a "new internationalism", is rather exposing a sense of guilt of the Western colonial history. Through the equal footing of the display of the exhibition objects, *Magiciens de la*

terre—in Araeen’s own words “is no more than the West’s search for redemption in return for the favours it lavishes on others in its desire to maintain its hegemony of the world.” (Araeen, p. 5) Araeen’s opinion resonates with Hou’s indication of the “recentralizing action” of the West.

Similar concern could also be seen through the arguments of Olu Oguibe as seen previously. Oguibe holds a rather pessimistic perspective about a full awareness of an essential Western Internationalism and how the contemporary could react on it. For Oguibe, a given internationalism or seeking for a new internationalism is no more than recovering an existing Western-centrism. He points out that until we recognize the internationalism that is actually an “occidental initiative”, the “de-centre” internationalism would not be achieved. He suggests that we need to embrace other kinds of “internationalisms (plural)”, and not allow Internationalism to become again another embodiment of Western-centrism. This has to do with the whole system of art needs revision, including the shared discursive authority to avoid a capital ‘I’ seeking for a shallow cultural and national pluralism and taking internationalism as a given universal thing. (Oguibe, p. 53) Moreover, the mere conceptual revision greatly lost track of visioning the itinerancy of artists, who travel across borders and absorb all kinds of cultural influences. (Oguibe, p. 53)

By suggesting the categories of race, nationality and even—as Hou suggested the post-colonial approach—gender and social minority, these scholars try to turn the discursive attention to the possibly existing centrism behind the seemingly new concept of internationalism. (Hou, p. 80) However, as they argue, it is not an issue of terminology, but an issue of idea change. It points out the urgency to take action such as carrying out reformation inside the Western art system. The internationalization of the art institute, more and more cultural exchange and the efforts put in art discourse, all illuminate the way fulfilling globalized visions in our century. Nevertheless, this is an issue that cannot be solely dealt with alone, as Araeen suggested:

It is not enough to set up a separate organization to deal with the question of internationalism or discuss the issues in an international symposium comprising an exclusive audience. There should also be a debate within the mainstream as part of its overall development. (Araeen, p. 10)

Not only the conceptual discussion is necessary, but also the practice should be taken seriously. Araeen also pleads for an “international alliance, a network of artistic exchange, which goes beyond the Euro-American alliance and hegemony.” This is realized by, for instance, the artist residency program such as the Rijksakademie has been doing. A self-aware rejection of taking the Western culture as the mainstream should be promoted to strike down the colonial and imperial historical model in the art scene. Araeen’s objection to the Western-centrism is usually, if not always, pretty clear and harsh.⁷⁵ (Araeen, p. 11)

Last but not least, those abovementioned categories function as discursive tools, through which the awareness of the public is anticipated to increase. Yet Oguibe is also aware that the usage of categories is possibly essentialising the discussed subjects (Oguibe, p. 58).⁷⁶ Here, Oguibe regards “race” as a tool that is yet outdated in order to tackle the presuming given internationalism.⁷⁷ However, it should be noted that Oguibe proposed these concepts for almost twenty years ago. Is it not a duty that we, seeing

⁷⁵ “...it must be based on the clear rejection of western culture as the mainstream.” (Araeen 1994, p. 11)

⁷⁶ He wrote: “To raise the issue of race in the discourse of western internationalism is not to essentialise.” (Oguibe 1994, p. 58)

⁷⁷ Race was one of the three categories—class, gender, and race—developed in the late 1980s by cultural studies as discursive tools. In the 1990s when Oguibe wrote down these words, the category of ‘race’ might still be new to adopt to read the issue of internationalism. However, a historical distance that should be kept by our contemporary in today’s 2015 is noteworthy. It does not mean that we finally find these categories outdated. As a matter of fact, race, for instance, are still providing much insight when tackling the issues such as nationalism and internationalism. The fact is that the distinction between races—or replacing it as country of origins, cultures, religious background, or economic positions—still exist, and it does not necessary have to do with the fixed-nationalities. Taking the immigration crisis this year as an example, then we might get a clearer picture of the discussion here. An old category might still be useful, as long as the subconscious ‘I-Other’ distinction is still an issue to the contemporary. What should be noticed and be aware of is that when adopting these naming and analytic tools, re-affirm the ‘I-Other’ distinction should be avoided as much as possible.

through the contemporary eyes of 2015, re-discover the issue of internationalism by adopting a new discursive tool that fits with our contemporary surroundings?

But where is the exit?

Being a contemporary subject, no matter if it is a single personal self or embodies an institutional agency, a viewpoint of subjectivity is inevitable. However, due to the difficult history of colonialism, we all—both the West and the ‘Rest’—are struggling with the issue of treating each other equally without differentiation and discrimination. The debate has also taken place in the rhetoric of arts. Thinking about the local gallery as one crucial agent formulating the art discourse, as in this thesis the Dutch gallery has been taking as a focal point, the gallerists seem to try to make a balance between protecting its local specialty and developing its profile under a global scope.

As discussed before, since a local art gallery has its autonomy to decide the path to be Western or oriental in focusing, a similar ethnocentrism might exist in both cases. Yet the former one is greatly condemned by theory, whereas the latter one appears to have more credit of the current political correctness. There are also other complex historical, social, and ideological reasons that make a local gallery orient itself towards a certain ethnic group or aim to grow to an international scale. However, either way is possible to link to a certain historical ideology. As Hou has discussed, for instance during the 1980s, under the circumstance of the end of Cold War, the world was interested in the newly emerging China and its economics, as the last communist world power. Works from Chinese contemporary artists were understood as a group and introduced as either labeled as ‘Political pop’, or as ‘Cynical realism’, through which the superior ideology of the West greatly manifested itself as the new liberal-democratic power overcoming the old communist one. It was not by coincidence that this kind of reading in Chinese contemporary art met the world order of the Cold War and thus triggered the West’s interest in Chinese contemporary art. (Hou, p. 82) However, this Western ‘internationalism’ under the abovementioned structure, was not a truly and sincere one,

since this kind of internationalism served too much an ideological propaganda during a specific time.

Some Chinese contemporary artists that I have interviewed said that they have been trying to get rid of this interpretation to be seen by the world as trying to derive a political and social meaning through their works.⁷⁸ They are appealing for freedom of expression and subjectivity of being a contemporary artist as everyone else in the world. They like to freely adopt their cultural heritage, but are sometimes annoyed when being asked about the political critique that they were supposed to deliver through the works. Like Ding Yi has been trying to construct the geometrical grids on canvas by woodcraft, but there was no such a 'Renaissance' on any Chinese traditional technique that he is aiming to do. Instead, he is seeking for an inner meditational tranquility through his artistic activity. As Ding Yi said,

To Chinese artists today, their biggest dream is not merely to be identified as Chinese artists. That [being identified as a group based on culture and nationality] was the concept used in the 1980s and 1990s when talking about international art: presuming that behind every nationality lies ideology. What Chinese artists desire today is that the values that they pursue through art could be understood. Today's art is a universal language that can be communicated regardless of the speaker's nationality. (Interview with Ding Yi, Internet, 11 October 2015.)

We are now in the time that differs from the 1990s, where national ideology links tightly to the (interpretation of) artistic expression. Nowadays, the individual voice and free will of expression seem to become the guidelines of today's contemporary artists, no matter where they are based. This example provides another kind of internationalism

⁷⁸ For instance, Chinese artist Zhuang Hui had a work entitled "Chinese Silk (2011)", which was produced through Chinese traditional printing technique and the idea was inspired by an old silk pattern he obtained in the flea market. In the work Zhuang and his partner Dan Er discovered how ideology impacts a generation. The ideology, to them, could be represented through the aesthetics of a generation, which changed over time like those silk patterns manifested. This work is not for "flattering the Western audience", as Zhuang said. The purpose of renovation of the tradition is not the purpose that they made this work. (Interview with Zhuang Hui, Internet, 9 October 2015)

originating from the East, or as Oguibe suggested, which makes it possible for us to see internationalism as a 'plural' concept that depends on where it starts. The 'internationalisms' should not be developed as another embodiment of the Western 'cabinet of curiosity', through which the encyclopedic, exotic curiosity to the world is realized. Interestingly, a Western local art gallery somehow functions in exactly the same way as a cabinet of curiosity. Especially when a gallery holds a vision of bringing foreign art from all over the world to the Western audience, the collecting essence that bridges the gap is manifested even stronger. The cultural difference and the nationality of these artists thus become another kind of 'otherness' serving the art discourse in the West. Like Akinci and Lumen Travo have admitted that this 'otherness' and the different viewpoint provided by the non-Western artist become the nutrition in building up a new dialogues with their local art practice. In this context, what is enriched by this grand global cultural exchange is still the West, whereas the original cultures where the artist came from do not really change in the same way as it is in the West. Yet it is not the time to be too pessimistic, for instance China has developed its own mechanism to run the art system under this un-balanced exchange. Also as Chinese artist Wang Xingwei said, which well concludes this mutual internationalism debates:

Nowadays Chinese art has developed its own system, from production and exhibition to marketing. It has its own autonomy, which is really different from the 1990s. Today the exchange between Europe and China has grown more equal, has become more than just one discovering the other. (Interview with Wang Xingwei, Internet, 25 October 2015)

Whether or not developing a discourse on internationalism (or 'new' internationalism, or internationalism's') today is still trendy as it was in the 1990s; to examine its appropriation to today's art scene is indeed interesting and inspiring. If a critique to internationalism, as Oguibe, Hou and other scholars pointed out in the mid 1990s, is yet to depart from a possible Western-centrism, this thesis here would leave this question

to the future and an open ending, which is: what kind of internationalism would a Dutch local gallery need?

* * *

There should be less doubt that today's world has become well connected, especially after the achievement of Internet (or the World Wide Web) that has taken place in the late 1980s. This fact can be seen by the 2000s galleries in Amsterdam who have the awareness to present themselves as regular participants in the international contemporary art fairs through actual activities and through website presentation.⁷⁹ The 2000s galleries also, at least seen from the selected ones in this thesis, present less Dutch artists than their predecessors did in the 1980s and 1990s (See chapter 2). Whether this is an idea that has shifted in history, or there is such a trend formed by a local gallery to work more internationally is worthy of further discussion. However, also as Ellen de Bruijne said, the "internationalization of the Rijksakademie should be dated back to more or less 15 years ago." This means that the Rijksakademie, functioning as one of the most important international residency programs in the Netherlands, waited until the late 1990s to open up its positions to worldwide art talents. This might also have impacted on the local gallery's choices in selecting national and international artists. As a consequence, there is always more than one factor that impacts a gallery's internationalization or the idea of internationalism. The internationalization of the local art gallery, should hence be seen not only from the aspect as a manifestation of the idea of 'internationalism', but should be regarded as a historical result that makes its contemporary fellows embrace it as a shared common sense.

This argument, however, does not erase the specialty of the four case studies of this research. This is also why this research provided another criterion in examining the scope of each selected Amsterdam art gallery's extent of internationalization, by

79 Of course, the ICAFs are a recent phenomenon that could not be dated back to more than four decades ago. The first one can be counted on Art Cologne in 1967, which was then a Modern art fair but covered the categories of the post-War art and contemporary art, see: <http://www.artcologne.com/ART-COLOGNE/Trade-fair/History-of-ART-COLOGNE/index.php> (accessed on 24 December 2015).

checking its profile on 'non-Western' artists. As seen from this second criterion, those 2000s galleries although presenting less Dutch artists, still remain very Western oriented, and this distinguishes them from the four selected cases of this research. This research argues that this remaining Western orientation relies much on the ideology, the convenience of communication and (material and personal) transportation and the affinity to serving the similar taste of the public. This 'centrism' that comes in with an inevitable subjectivity remains still strong, is still an un-touched ground, and is going to be a continuous battlefield of debates.

Lastly, I would like to again reflect to Mosquera. Given that the self-sufficient and well-developed art system were derived from the West, for the rest of the world (although this dichotomy of the 'West-Rest' should always be put into quotation marks), searching and building up its own autonomy will always be a necessary task. Since the 'rest' cannot deny the historical impact from the 'West', the solution way, as Mosquera proposed, would not be isolating itself from the 'others', but rather by vigorously understanding itself (including the past) and the heterogeneous 'others'.⁸⁰

Today's art in these cultures is not the result of an evolution of traditional aesthetics: its very concept was received from the West through colonialism. This generates contradictions and begins the evils of dependency on and mimicry of the centres. But it forms part of the postcolonial challenge, because our cultures should not lock themselves in isolating traditions if they want to take part in today's dynamic and offer solutions to their own problems. Instead, what should be done is to make traditions work within the new epoch. The problem is not preserving them but vigorously adapting them. The question is how we may also *make* contemporary art from our own values, sensitivities and interests. The de-Eurocentralisation in art is not about returning to purity, but about adopting postcolonial 'impurity' through which we might free ourselves and express our own thought. (Mosquera 1992, pp. 220-221)

⁸⁰ Here by this 'others' I include the West since it is seeing from the subjective self of the 'Rest'.

The debate between history and the present will always be going on, but we hope that there will be a place for us to position ourselves in the contemporary world.

Contemporary art might be a way to release our will and to speak out our mind, no matter which background we are from, but it is always based on the continuous self-awareness and the profound reflection on history.

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Galerie De-expeditie, <http://www.de-expeditie.com>

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Galerie Juliette Jongma, <http://www.juliettejongma.com>

Galerie Onrust, <http://www.galerieonrust.com/index2.php>

Galerie Paul Andriessse, <http://www.paulandriessse.nl>

Galerie van Gelder, <http://www.galerievangelder.com>

Grimm, <http://grimgallery.com>

Lumen Travo, <http://www.lumentravo.nl/wp/>

Martin van Zomeren, <http://www.gmvz.com>

Slewe Gallery, <http://www.slewe.nl>

Stigter van Doesburg, <http://www.stigtervandoesburg.com>

Torch, <http://www.torchgallery.com>

Upstream, <http://www.upstreamgallery.nl>

Zinger presents, <http://www.zingerpresents.net>

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Table 1: Basic information regarding to each Amsterdam gallery and their self-declamations

	Gallery	Founder/owner	Launch year	City	Self identification as 'international'	Still open (data collected date: September 2015)
1	Galerie Swart	Riekje Swart (b. 1923-2008)	1964-2008	Rotterdam	-	No
2	Art & Project	-	1968-2001	Amsterdam	-	No
3	Galerie Paul Andriessse	Paul Andriessse (Since 1984 Paul took over Helen van der Meij's business)	1970s	Amsterdam	-	Yes
4	Galerie Onrust	Milco Onrust (b. 1961-2015), Boudi Eskens (1992 joined)	1986	Amsterdam	-	Yes
5	Fons Welters	Fons Welters	1988	Amsterdam	-	Yes
6	Akinci	Leylâ Akinci	1988	Amsterdam	-	Yes
7	Galerie van Gelder	Kees van Gelder	1980s	Amsterdam	-	Yes
8	Galerie Annet Gelink*	Annet Gelink	1980s/ 2000 reopened	Amsterdam	'The gallery participates in all major international art fairs such as Art Basel, Art Basel Miami Beach and Frieze Art Fair. The gallery has been an early promoter of a group of international artists such as...' (gallery website)	Yes
9	Stigter van Doesburg*	Diana Stigter, David van Doesburg	1980s/ 2001 reopened	Amsterdam	-	Yes

10	Lumen Travo	Marianne van Tilborg	1980s	Amsterdam	-	Yes
11	Torch	Adriaan van der Have	1980s	Amsterdam	'...as a stage for Dutch and international contemporary Art' '...has put many emerging Dutch artists under international attention' 'TORCH also tries to bring promising international artists into the limelight' (gallery website)	Yes
12	Galerie De-expeditie	Zsa-Zsa Eyck	1990s	Amsterdam	-	Yes
13	Slewe Gallery	Martita Slewe	1994	Amsterdam	' international oriented' (gallery website)	Yes
14	Canvas International	Martijn Kielstra	1995	Amsterdam	'Gallery and international Art rental' (gallery website)	Yes
15	Ellen de Bruijne Projects	Ellen de Bruijne	1999	Amsterdam	'the gallery creates a platform for young international artists and mid-career artists to perform...' (Amsterdamart.com)	Yes
16	Upstream	Nieck de Bruijn	2003	Amsterdam	' international reputation and international contribution to contemporary art'	Yes
17	Zinger presents	Steven van Grinsven	Since 2004 (2009-2012)	Amsterdam	-	No (the website was not updated after July 2012)
18	Galerie Gabriel Rolt	Gabriel Rolt	2004-2005	Amsterdam	-	Yes
19	Grimm	Jorg Grimm, Hannah Reefhuis	2004-2005	Amsterdam	-	Yes
20	Martin van Zomeren	Martin van Zomeren	2004-2005	Amsterdam	-	Yes
21	Galerie Juliette Jongma	Juliette Jongma	2000s	Amsterdam	-	Yes

[Notes]

1. This list is sequenced according to the founded year of the gallery, and then alphabetically by the name of gallery.
2. This list is based on Noor Mertens, Astrid Vorstermans (Eds.). *Positioning the Art Gallery The Amsterdam Gallery World in an International Context*. Valiz: Amsterdam, 2012, in which these galleries are discussed.
3. This research only selected the galleries that still exist today and open regularly. It includes those who were once closed but taken over by the others.
4. In the following analysis Art & Project, Gallery Riekje Swart and Zinger presents will be excluded from the list since they are no longer running their business as galleries.
5. The gallerists of Galerie Annet Gelink* and Stigter van Doesburg* were once colleagues from one gallery called Bloom Gallery, which opened from 1992 to 1999 (Noor Mertens, Astrid Vorstermans (Eds.), 2012, pp. 103-105).

Table 2: Galleries' participations in International contemporary art fairs (ICAFs)

	Gallery	Founder/owner	Launch year	City	International art fairs*/ Total participated fairs (duration)	International art fairs by %
1	Galerie Paul Andriessse	Paul Andriessse (Since 1984 Paul took over Helen van der Meij's business)	1970s	Amsterdam	33:51 (2000-2014)	64.7%
2	Galerie Onrust	Milco Onrust (b. 1961-2015), Boudi Eskens (1992 joined)	1986	Amsterdam		
3	Fons Welters	Fons Welters	1988	Amsterdam		
4	Akinci	Leylâ Akinci	1988	Amsterdam		
5	Galerie van Gelder	Kees van Gelder	1980s	Amsterdam		
6	Galerie Annet Gelink*	Annet Gelink	1980s/ 2000 reopened	Amsterdam	27 (excluding 2 VIP online art fairs): 41 (2009-2015)	65.8%
7	Stigter van Doesburg*	Diana Stigter, David van Doesburg	1980s/ 2001 reopened	Amsterdam		
8	Lumen Travo	Marianne	1980s	Amsterdam		

		van Tilborg				
9	Torch	Adriaan van der Have	1980s	Amsterdam		
10	Galerie De-expeditie	Zsa-Zsa Eyck	1990s	Amsterdam		
11	Slewe Gallery	Martita Slewe	1994	Amsterdam		
12	Canvas International	Martijn Kielstra	1995	Amsterdam		
13	Ellen de Bruijne Projects	Ellen de Bruijne	1999	Amsterdam	16:19 (2011-2015)	84.2%
14	Upstream	Nieck de Bruijn	2003	Amsterdam	25:47 (2004-2015)	53.1%
15	Galerie Gabriel Rolt	Gabriel Rolt	2004-2005	Amsterdam		
16	Grimm	Jorg Grimm, Hannah Reefhuis	2004-2005	Amsterdam	16:21 (2012-2015)	76.1%
17	Martin van Zomeren	Martin van Zomeren	2004-2005	Amsterdam	30:44 (2008-2015)	68.1%
18	Galerie Juliette Jongma	Juliette Jongma	2000s	Amsterdam	14:25 (2010-2015)	56%

* By international art fairs I am indicating those fairs that are not held in the Netherlands.

Table 3: Percentage of Dutch and non-Euroamerican artist of each gallery

	Gallery	Launc h year	Non- Dutch artists	Non- Dutch artists by %	Dutch artists by %	Non- Euroa merica n artists	Non- Euroa merica n artists by %	Note (excluding the joint projects)
1	Galerie Paul Andriesse	1970s	12/23	52.1%	47.8%	1/23	4.3%	The one 'non-Euroamerican' artist is from South Africa. It has four European artists, who now one lives and works in Brazil, and the other three in China. This indicates another kind of cultural exchange, not artists gathering to the West but the Western artists choose to move to the 'non-Western' countries.

2	Galerie Onrust	1986	8/14; 13/21	57.1%; 61.9%	42.8%; 38.0%	1/14; 1/21	7.1%; 4.7%	It has one artist from South Africa, which is seen from the main gallery profile. (1 st set of data) The second set of data is derived from the gallery history, which has one artist from Russian.
3	Fons Welters	1988	12/24	50%	50%	2/24	8.3%	There is one artist of the two is from Ukraine, which is counted into the non-Euroamerican artists.
4	Akinci	1988	15/24; 8/9	62.5%; 88.8%	37.5%; 11.1%	5/24; 4/9	20.8%; 44.4%	Jointed projects are stated as the second set of data.
5	Galerie van Gelder	1980s	12/23	52.1%	47.8%	0/23	0%	It has some cases that artist from the 'West' works in the 'East'.
6	Galerie Annet Gelink	1980s/ 2000 reopened	11/21	52.3%	47.6%	3/21	14.2%	Excluding its joint projects.
7	Stigter van Doesburg	1980s/ 2001 reopened	10/20	50%	50%	3/20	15%	-
8	Lumen Travo	1980s	25/30	83.3%	16.6%	11/30	36.6%	-
9	Torch	1980s	23/40	57.5%	42.5%	1/40	2.5%	-
10	Galerie De-expeditie	1990s	10/16	62.5%	37.5%	3/16	18.7%	The data excludes gallery projects.
11	Slewe Gallery	1994	14/23	60.8%	39.1%	0/23	0%	Its artists are all from NL, BE, DE, US, UK.
12	Canvas International	1995	19/19; 15/15	100%; 100%	0; 0	19/19; 15/15	100%; 100%	The second set of data is the international project done by Canvas with other Dutch art institutes.
13	Ellen de Bruijne Projects	1999	20/27; 9/11	74%; 81.8%	25.9%; 18.1%	1/27; 2/9	3.7%; 22.2%	The latter data is from its category 'Project artists'.
14	Upstream	2003	8/18; 17/26	44.4%; 65.3%	55.5%; 34.6%	3/18; 3/26	16.6%; 11.5%	The first data set is the list of artists. The second one is the list of guest artists. Each data set has a Dutch-Brazilian.
15	Galerie Gabriel Rolt	2004-2005	15/18	83.3%	16.6%	4/18	22.2%	Among the four 'non-Euroamerican' artists there are Israelites and Japanese.
16	Grimm	2004-2005	19/24	79.1%	20.8%	1/24	4.1%	The only artist that are not born Western has come to New York

								City at the age 23.
17	Martin van Zomeren	2004-2005	12/17	70.5%	29.4%	2/16	12.5%	
18	Galerie Juliette Jongma	2000s	10/13	76.9%	23.0%	0/13	0%	-
Average					35.02%		15.92%	

[Note]

1.The nationality of artist in this table is based on his/her place of birth. It includes artist that has only one Dutch parent.

2.By saying 'Euroamerican' countries I include countries from the European Union (including Switzerland, Island and Norway), as well as US, Canada, and Australia. Even though Australia has its geographical distance from the others, she is also counted in the list of Euroamerican countries because of the cultural affinity. Therefore, by 'non-Euroamerican' artists are indicating the artists who are originally born outside of those abovementioned countries. (See also Terry Smith 2012, p. 6.)

Interview questions

1)	Basic information	Category
a.	Why did you choose to settle down in Amsterdam?	Location
b.	Who is your main target group, locally or internationally?/ How do you see the different roles played by collectors, educational audience, and tourists?	Target group
2)	'Internationalism'—by bringing in international artists	
a.	What is your idea of international art?	Internationalism
b.	Do you regard yourself as an international art gallery? Why? And how would you define 'international'?	Internationalism
c.	What is the expectation you have/had by introducing 'non-Euroamerican' artists from abroad cultures to the Netherlands? Will you regard this as a main task of your gallery?	Vision
d.	What reasons made you choose to deal with art from countries outside of Western Europe and North America?	Strategy
e.	How much do you think the sense of exotic exist/function in the works of your artists?	International art
f.	How important are the roles played by the Rijksakademie	Art institutes

	and de Ateliers in the process of 'meeting/selecting artists to you?	
g.	Do you have biennale artists? How would you see having biennale artists in your gallery in relation to the reputation of your gallery? Did you meet them before/after they started to participate in Biennales? *	Biennial
h.	Some of the western artists from your gallery had exhibitions and residency in 'non-western' countries, for instance (...). To what extent does this resemble your mission of introducing international art to the Dutch audience? What is your idea about it? *	Another way of internationalization
i.	Most/some of the foreign-born artists from your gallery ended up settling down and working in the West/Netherlands or having some connection with Dutch institutes. Do you think this maintain the Western domination in art? Do you think bringing international art help to adjust the Western-centrism or the 'home bias' of Amsterdam galleries (as Velthuis argued)? What is your idea about Western-centrism?	Western-centrism
j.	What is the main difference between the two categories of 'represented artists' and 'projects' of your gallery? What is the meaning of 'projects' to your gallery? I discovered that the percentage of international artist under the category 'project' is higher than it is under the category 'represented artists', can you explain that? *	Joint project
k.	If dealing with international art was more as an ideal vision than a realistic concern, how would you usually balance your financial situation? Do you encounter with any other difficulties?	Finance/difficulty
3)	'Internationalism'—by reaching out via activities	
a.	Do you focus on participating in international art fairs	The interaction

	rather than the local ones? What is your idea and expectation of that?	with ICAFs
b.	Do you participate in the KunstKoopregeling from the Mondriaan Fonds? And if so, how does it affect the gallery?	The impact of the Dutch local policy
c.	Have you ever been reviewed in international journals/media (printed or online)?	Medium exposure

* Question 2-g, 2-h, 2-j were varied according to each interviewed gallery's current condition.

Interview details

1. Gallery Lumen Travo

Date	23 rd Sep. 2015
Gallery	Lumen Travo
Interviewee	Mrs. Marianne van Tilborg
Interviewer	Yu-Chia Huang
Duration	1 hour (3pm-4pm)

2. Gallery Akinci

Date	13 rd Oct. 2015
Gallery	Akinci
Interviewee	Mrs. Leyla Akinci, Renan (assistant)
Interviewer	Yu-Chia Huang
Duration	1 hour (4pm-5pm)

3. Gallery Canvas International

Date	2015 (discussing)
Gallery	Canvas International
Interviewee	Mr. Martijn Kielstra
Interviewer	Yu-Chia Huang
Duration	1 hour

4. Ellen de Bruijne Projects*

Date	18 th November 2015
Gallery	Ellen de Bruijne Projects
Interviewee	Mrs. Ellen de Bruijne
Interviewer	Yu-Chia Huang
Duration	1 hour 45 minutes

MA thesis Arts and Culture

Student: Yu-Chia Huang

Student number: S1590731

Date: 4th January 2016

Specialization: Arts in the contemporary world and world art studies

Course code: KG 5794VMATHY

ECs: 20 ECs

Supervisor: Prof.dr. Kitty Zijlmans

Second reader: Dr. Helen Westgeest

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