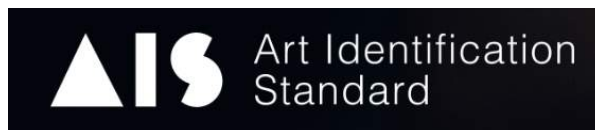


the case for unique artwork identifiers

an introduction to Art Identification Standard

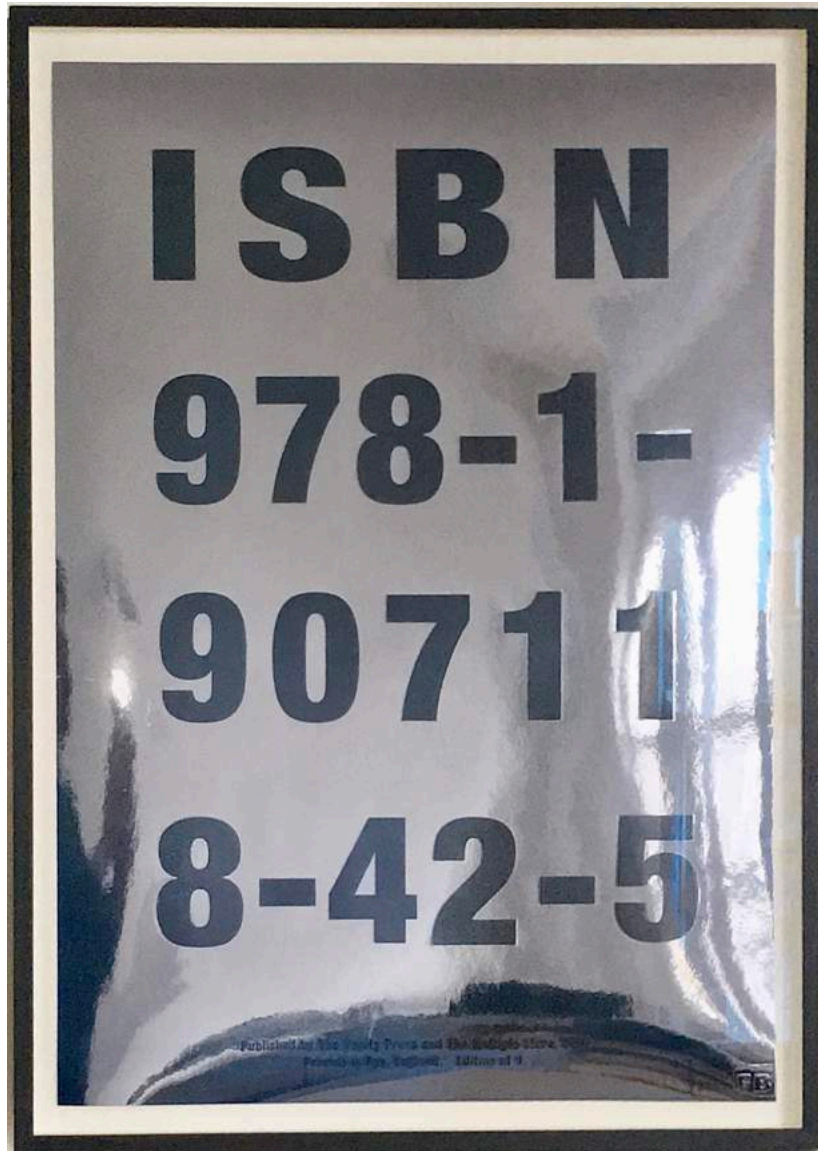
Marianne Magnin, AIS Chair
June 2020



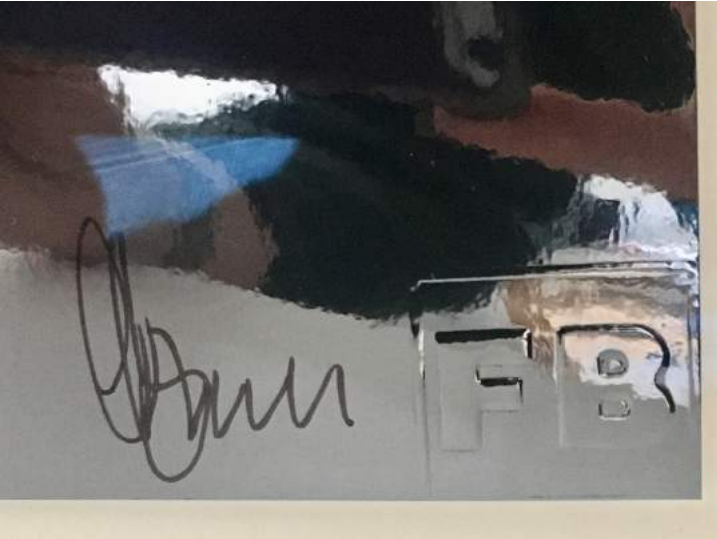
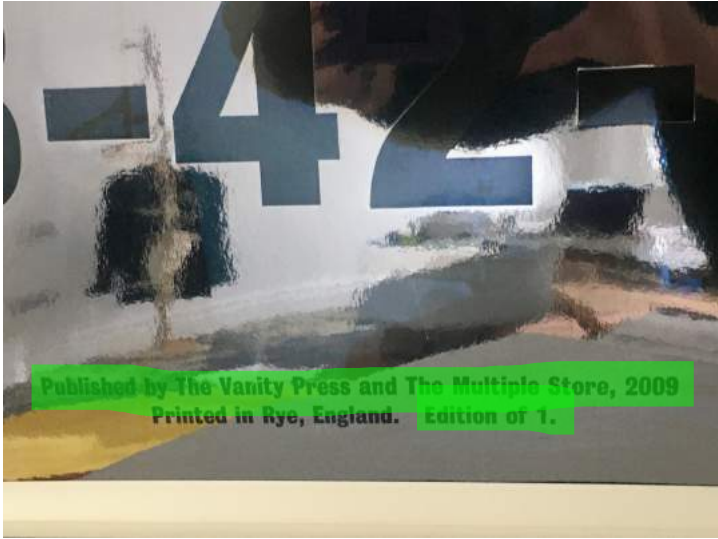
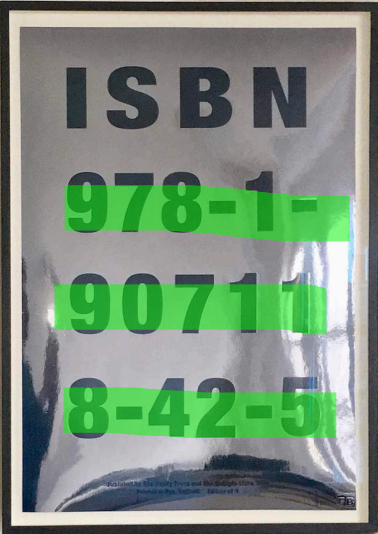
a collector's detective search

- Title
- Artist
- Dimension

- What creation date?
- Which materials?
- How unique?
- What edition size?
- Artist statement?
- Literature, articles?
- Exhibition history?
- Market price?
- Who else owns it?
- Related objects?
- ...



object inspection



vendor

Fiona Banner

Table Stops, 2000

Materials: Glazed ceramic, boxed
Size: 30 x 30 x 16 cm
Edition: 100

In 1998 Fiona Banner exhibited her huge polystyrene punctuation marks at the Tate Britain. Until that time she was best known for her wordscapes, or still films, densely verbal descriptions of entire films. Now her drawings and sculptures deal in words without saying anything. Punctuation marks interrupt words.

In Banner's hands full stops become abstract sculptures, each containing their own highly individual characteristics. "TABLE STOPS" is a collection of seven ceramic full stops. Each full stop is taken from a different font: Clara, Slipstream, Avant Garde, Nuptial, Formata, Optical and Courier. The full stops are all enlarged to the same scale, though each is a very different size and shape.

"TABLE STOPS" are abstract points of focus. Like tableware, or executive toys, they are to be handled and moved around. The act of arranging and rearranging them enacts a silent conversation", says Fiona Banner.

Fiona Banner was short-listed for the Turner Prize 2003.

Her work is represented in many collections in the UK & abroad including The Museum of Modern Art, New York, Philadelphia Museum, The Arts Council of England, Tate Gallery, London and the Walker Art Gallery, Minneapolis.

Her solo exhibition 'The Bastard Word' was at Toronto's Power Plant in April 2007. Other recent solo exhibitions include 'Peace on Earth', Tate Britain 2008, 'Every Word Unmade' at Galerie Barbara Lott, Berlin and 'Nude' at Frith Street Gallery, London 2006.

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exhibition notes



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Fiona Banner questions the currency of the multiple or limited edition. She has explored many of these issues in her work to date. Words, punctuation and copyright have been recurring themes within her work. Through The Vanity Press, the publishing company she set up in 1994, she has explored these subjects using the democratic medium of print.

Printed on reflective mirror card, **Book 1/1** is a one-page, one-off book with a story that the viewer cannot escape: reflected in the surface, the viewer, the time and space of the artwork, is its subject.

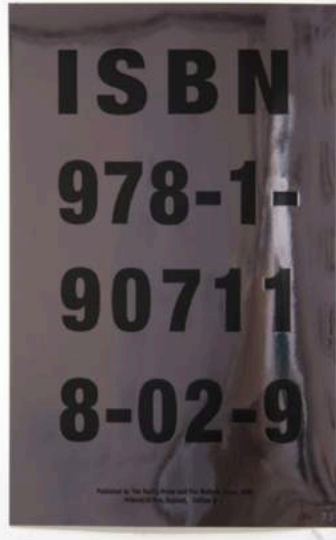
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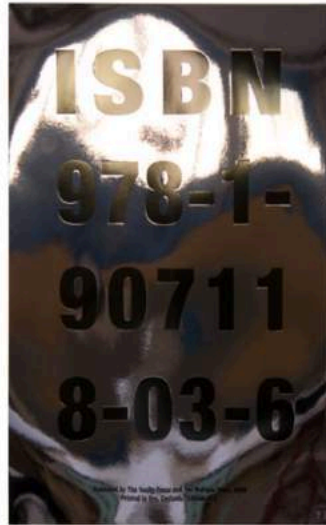
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artist website



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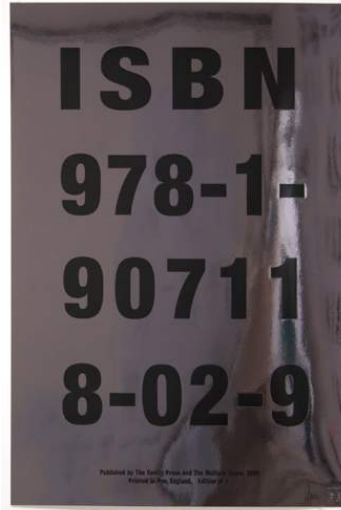


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gallery website
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collector B



gallery website



collector A

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- Another owner identified

search results

- ✓ Which materials?
- ✓ Which edition size?
- ✓ Artist statement?
- ✓ Literature, articles?
- ✓ Market price?
- ✗ Exhibition history?
- ✗ Who else owns it?

lessons

- Scattered sources
- Not all in public domain
- Not all digital
- Random encounters
- Value of networks
- Time consuming
- Incompleteness
- Duplicate data
- Inconsistencies

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aID benefits

data gathering > information > knowledge > value creation

What is **AIS value** from the perspective of

- Collector
- Artist
- Commercial gallery
- Auction house
- Museum
- Insurer
- Appraiser
- Shipper
- Media
- etc

data access
efficiency

provenance

artists'
rights

no data
duplication

authenticity

transparency

data
preservation

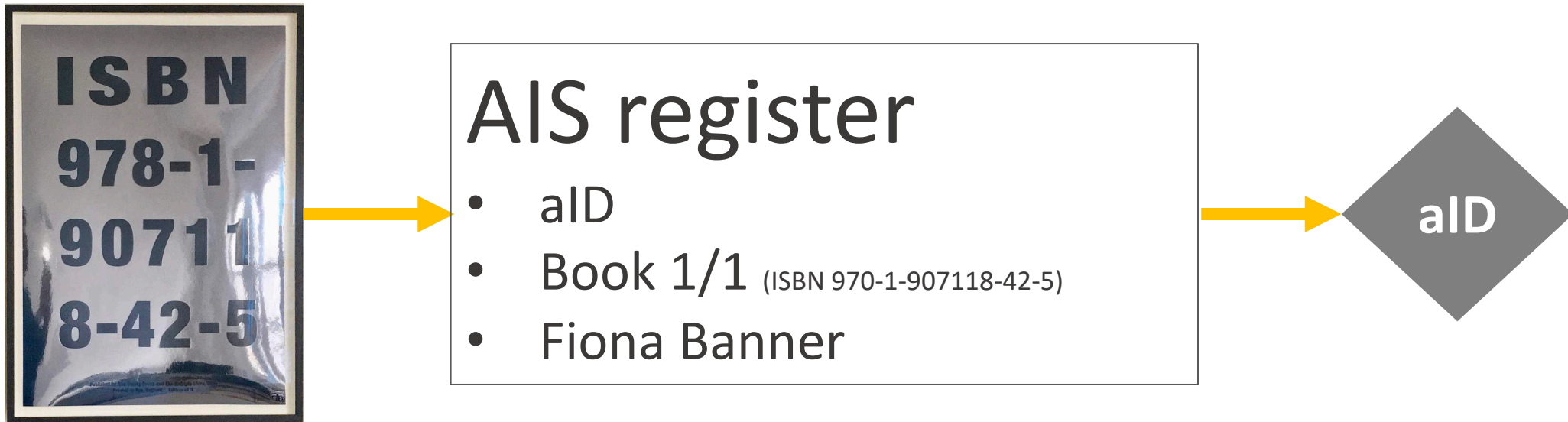
systems
interoperability

what is AIS?



- a **standardisation** organisation
- offering a register of **unique identifiers** (aIDs) for artworks

registering a work in AIS

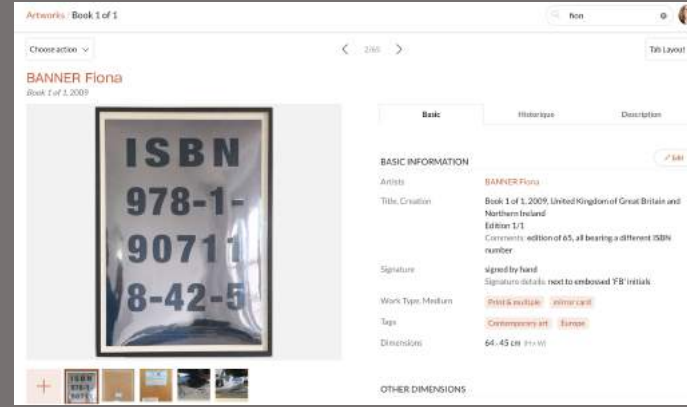


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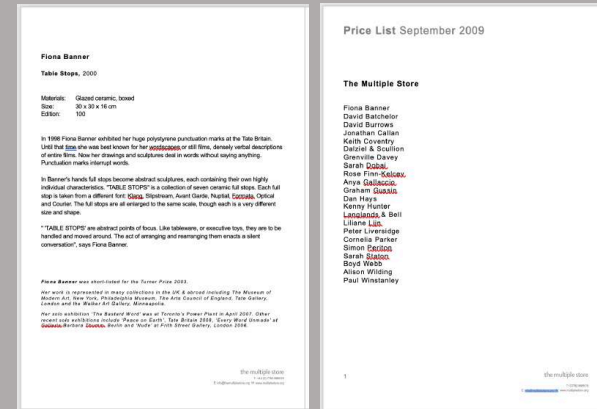
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