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FROM PRIVATE COLLECTIONS TO PUBLIC EXHIBITIONS:
THE CASE STUDY OF CHÂTEAU LA COSTE

Report submitted to Universidade Católica Portuguesa to obtain a
Master's Degree in Culture Studies – Management of the Arts and
Culture

By

Victoire Michel

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Under the supervision of Professor Diana Gonçalves and Professor
Ana Cristina Cachola

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This report is dedicated to my dear friend Adriana Garcia who pushed me to pursue my passion for the arts and who will always be remembered by her courage and kindness,
Stellina.

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Abstract

The current report corresponds to an internship at Château La Coste, in the department of art and architecture for the private collection of Patrick McKillen in Aix-En-Provence, France. The duration was of 4 months from the 15th August 2019 to the 15th December 2019. The collection of Patrick McKillen at Château La Coste consists of an outdoor exhibition 36 artworks and architecture installation from famous contemporary artists and architects worldwide. The first artist to construct a massive architectural building on the property was Tadao Ando, who built the art centre starting from 2009 and welcomed its first visitors only in the summer of 2011. The ongoing constructions on site today are of; Richard Roger, James Turrell, Jean Nouvelle with Louise Bourgeois and Richard Long. On top of the outdoor installations there are three exhibition galleries on site, two Wilmotte galleries and Renzo Piano pavilion with a gallery space.

The purpose of the internship experience was to understand and explore the functioning of private collections to their opening to the public by being in the heart of the management structure of Château La Coste. The internship was a need to comprehend the grounding work of exhibiting artworks that are the public.

This report aims at answering the question of why private collectors open their collection to the public, how they follow their vision and why these *new collectors* have a willingness to open private collections to the public. The growing number of institutions like this one are becoming case studies to understand the changing cultural dynamics in the art market. This phenomenon is global and has become a new norm to consume culture to consume culture thought the private collection it is not a unique case that we are seeing with Château La Coste. Through academic research and my personal experience at the Château La Coste this report aims at understanding the trend of contemporary art collecting and exhibiting in our time.

Keywords: contemporary art market, collectors, private museums, European art market, private collections

List of Acronyms

- CLC – Château La Coste
- CITES – Convention on International Trade in Endangered Species of wild fauna and flora
- FLVMH – Foundation Louis Vuitton
- MACE – Museum of Contemporary Art of Elvas
- MOMA – The Museum of Modern Art, New York

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1. Introduction

1.1 Problem statement

There are today “317 privately founded contemporary art museums in the world, and one third have over 20,000 visitors per year” (Larry's List 2016, 2)¹. This is only a subsection of the contemporary art world, as it considers exclusively the private founded art museum. Due to the growing number of private founded museums and the number of collectors opening their collection the “Art Market had intensified competition between major museums and collectors” (Ehrmann 2019, 5). This growth in the private sector has always been present and is not something new for European art world. The major public museums today, Uffizi Galleries – Italy –, the Louvre – France – and The National Museum of Natural Science – England –, started from private collections. However today there are more collectors present in the art market with more artworks than ever before. The collectors are moreover showing the artworks to the public through institutions, galleries, open houses and private collectors museums. The public museums within Europe are struggling to keep up with the market’s new dynamics. The reflect of the dynamics of the market is seen in numbers “with a turnover up 1,400% in 17 years with an average annual return of +7.6%” (Ehrmann 2019, 5). The contemporary art markets have become more diverse than in previous centuries. The collectors more numerous and richer, which enables them to acquire more artworks and, especially, more prestigious artworks. Following all these statistics that are becoming of greater importance, there came the need to study the collectors. Who are they, what is their missions and where do they want to go with their personal art collections opening to the public?

The number of private contemporary art museums is growing with the number of collectors growing as they produced and acquire more artworks to then be shown to the general population. Today there are also more private collections in exhibiting in temporary shows within the public museums. This growth, I believe, has welcomed our generation to experience more the temporary exhibitions than the permanent art collections. I witnessed this with friends and family, that on the day we would go to a museum, we would visit the temporary exhibitions rather than the permanent artworks within that museum. This could be a generation dynamic, but the fact that more artworks are out there means more

¹ Larry’s List reports are produced every 3 years. The latest one is not yet out.

exhibitions, and the contemporary art museums have not today acquired the latest artworks of this century. Hence the private contemporary collectors fill this gap, by allowing their collections to be exhibited.

This internship report is precisely to develop an understanding of the shift between the private and the public collections and ways of exhibiting art collections. For this reason, I chose to follow my internship in a private and fairly new – it opened in 2011 – contemporary art collection: The Château La Coste, Aix-En-Provence, France. The Château La Coste is featured in numerous magazines as a “must see without moderation” (Carayol 2014, 2) destination for art and architecture lovers. It is featured as one of the top places to visit in publications from the *Forbes* to the *Figaro* and on numerous tourist guides and art newspapers. What I wanted to understand during my internship is the luxurious and professionalism of a new art collections growing into a must go to destination. Again, before understanding why people were going to visit Château La Coste, I was curious on why Patrick McKillen, owner and manager, wanted to open his collections to the public. From here emerged my research questions. Why do private collections open to the public? Why do collectors lend their art or open private museums? Why is most of the collection outdoor? Do philanthropic collectors still exist today?

1.2 Theoretical framework and methodology

This internship report falls under cultural studies, as Ziauddin Sardar states that “cultural studies aims to examine its subject matter in terms of cultural practices and their relation to power, and how these relationships influence and shape cultural practices” (1998, 9). This internship report will address society as a whole, but nonetheless the aim is to comprehend the need and wants of private collectors opening their collection to the public. To fully comply with this mission, we will be utilizing both qualitative and quantitative analysis. As for this report they are not mutually exclusive but will work hand in hand, to fully explore where Château La Coste stands today. Moreover, the last part of the report will be my personal experience and understanding of the importance of the Château La Coste for the contemporary art world, hence it will be mostly qualitative analysis.

1.3 Aims and justification

With this internship report I wish to not only understand culture and how it is organized but to see its dynamics and how it is changing. Collectors have always existed and function in similar ways than in the past. However, collectors' collections have grown greatly in the 21st centuries, and this is the dynamic I wish to understand through Château La Coste as a case study. Museums and private collections have also always existed; however, they are now being opened by collectors and during the collector's life, this was not the case for the 19th and 20th centuries' art collections. The aim to understand today's collectors will be analysed through literature and documentation on the first art collections. This is needed to later develop a new definition for collectors today. The following will be elaborating the contemporary art market as this is the category to which Château La Coste falls into. To not diverge from the initial aim, this report will exclusively focus on a European collecting model as the Château La Coste is in France by an Irish collector, Patrick McKillen. Having said this, it is hard to dissociate the European contemporary art market from other worldwide market as today they are mostly globalised, hence we stay aware of this limitation for the internship report.

The choice for carrying out an internship report about the private sector of contemporary art within the cultural studies program is due to my past studies. Having studied economics and finance I wished to relink the two academic experiences with a practical case. There is a tendency to dissociate the two sciences, however they are highly compatible. These two sciences will guide me greatly in understanding how and why businesswomen and businessmen have chosen to build collections by investing in art. The justification of this report is to apply cultural concepts and theories to the current phenomenon of a growing number of collectors, contemporary artists and museums. As it is such a recent change in contemporary art market and each case of private collections being opened for public viewing is unique, we focus on one institution, the Château La Coste collection by Patrick McKillen.

1.4 Structure of the internship report

As previously stated, this internship report will start from the first literature on private collections and their growth to becoming public. The first part of the report will consist in a theoretical framework, with the first chapter consisting in understanding the museum of the past, how the museum – even the public museums today –, derives from and has been constructed by the private sector. After having understood the origins and the evolution to the modern museum, we will see three examples of private collections entering the public sector: the Uffizi Gallery, the Louvre and Sir John Sloan's museum. This chapter is to set a state of the art. We will see that private and public have always stood hand in hand, seeing that concepts during the Enlightenment are still preserved to this day. The outcome of this chapter is to enable us to place Château La Coste in today's contemporary market. We will elaborate from theorists such as Adorno, Foucault, Eilean Hooper-Greenhill, and Tony Bennett, to coin a new theory of understanding and comprehending how collectors of the 21st century work.

The following section of our first part will be structured in the same manner, there will be first the theory of the contemporary museums containing private collections. The understanding of what is contemporary art, what it entails and what it means, is essential for our case study since the collection of Château La Coste is contemporary art collection. The grounding idea of contemporary art and where it stands today will help us understand the art institutions from the 19th to the 21st century. The concept we will develop the most in this section is the philanthropist of today. The notion of being a philanthropist is an important part of this chapter, as it has greatly shifted from the ideal charitable case. It has been utilised by businessmen and businesswomen in both positive and negative aspects today. The chapter will be followed by three examples of contemporary art collections that have an important implication in the art market world. The collections are chosen in relation to Château La Coste in terms of collection or ways of collecting. The collections are the following: Inhotim in Brazil, Museum of Contemporary Art of Elvas in Portugal and Foundation LVMH in France. This again will be a grounding theoretical chapter to apply to my internship at Château La Coste.

The second part will be focused on Château La Coste. Introducing how the collection was built since the purchase of the property by Patrick McKillen in 2004 to the opening of the park, art and architecture walk in 2011. We will then apply our discussion in part one on the birth of museums and the contemporary art market to Château La Coste. This will furthermore place Château La Coste in today's art market and moreover will understand the evolution of culture in terms of private museums today. The next chapter is on my personal experience at Château La Coste as an intern for 4 months. My different functions with visitors and colleagues along with an interview from the manager Mara McKillen. The internship I pursued was in the art centre of Château La Coste entitled: cultural mediation. Here we will analyse qualitatively the Château La Coste, from the inside experience to understand the collector's motives and vision in the contemporary art world.

PART ONE: CONCEPTUAL FRAMEWORK:

2. Historical and conceptual context

To fully analyse the case study of Château la Coste, we will firstly understand where the word museum comes from and how it evolved. The birth of museums: the *Wunderkammern* will be introduced. From here we will analyse the theory behind the modern museums in the time of Enlightenment and the changing theories of knowledge in Europe.

After the theories of Enlightenment, from Adorno, Foucault, Hooper-Greenhill and Tony Bennett, we will follow with an in-depth example of the first major museums in Europe, the Museo Galileo, the Louvre and the Soanes museum. These three examples were chosen to help guide us into what is Château La Coste's concept in collecting. This will show us how the concept from Enlightenment has not changed drastically. These three museums that are in Europe were chosen because the case study is situated in France and owned by an Irishman. I purposely chose to concentrate on private collection concepts within Europe. They are examples that would best reflect the analysis of our last chapter that will be the case study of Château La Coste. We note nevertheless that we are aware that excluding the Church's collection or the United States private collections, along with the rest of the world is a limitation. We will evoke and see them when talking about the global art market later in chapter two. Nonetheless for the purpose and the angle of this internship report, we will concentrate our literature and theories from the European market and from private collectors.

2.1 The word museum and the birth of museums

To fully understand the museum, we will start from the beginning: from the word itself to the cabinets of wonders. The word museum comes from 'mouseion' a word dating back to the Greeks "meaning the seat of the Muses, this was designated to be a philosophical reflection or a place of contemplation" (Geoffrey 2019, 1). Moving to the Roman times the word however grew to be a contemplation but in a fixed location. This location was usually a place for philosophical discussions, private salons or rooms dedicated to scholars. From there the scholars brought together the concept of libraries, the first museum of this kind – as a form of collection - opened in the third century under Ptolemy I Soter, called the Great

Museum at Alexandria. While it is still hard to imagine the museums of today, these cultural institution of libraries and places of study are nonetheless the beginning.

Scholars and the birth of universities initiated the concept of museums, a place to collect objects and display them. From the 17th to the 18th century all the objects were placed in universities or individual homes. The collections of scholars and scientists grew during these centuries due to the discovery of new lands. The colonies had a large role in the collection of objects and artefacts as they were highly linked to the travels to new lands – nature or foreign artworks. This cultural shift to foreign land produced a changing and new environment for the elite to explore. The objects brought back to Europe by scholars and the elite were mainly to show wealth and for the purpose of teaching. However, these collections were in the hands of a very specific elitist group and not accessible to the general public.

As explained above, the growth of curiosity and discoveries – of collecting for learning – was highly linked to the privileged and the educated tier of society. Here is the time to point out that we are aware that the first scholars and most important universities were part of the Church, – nevertheless, as previously stated we will not look into the Church art collections. The same concept of collecting and showing objects of value came into the private hands of individuals under the name *Wunderkammern* and *Kuskammer*, meaning the ‘cabinets of curiosities. The *Wunderkammern* cabinets emerged in the 16th century and were in private homes of the wealthy elite. Unlike the treasures of the Church – that were for scholars and expressed God in materialistic forms – these cabinets where to show the beauties of the world, they were not only art pieces but first and foremost natural elements, “they bring together objects that had eluded or survived the test of time – in itself a cause of wonder – but they also brought together hybrid, liminal objects – suspended between art and nature, death and life –, thus investing in them with new value, new power and new meaning” (Mauries 2011, 119). The same concept was developed in Italy and England under the name of *galleria* and galleries respectively. They were mostly for exhibiting art works and statues in the homes, hence the collections remained in the view of the elite that were invited into homes of private individuals. Under different names, these cabinets grew around Europe as a way to show power and successful travels around the world.

The cabinets and galleries were in the hands of individuals and specific groups of people. It was inevitable that they should open to the public to show their wealth and knowledge to the wider population, hence they opened in the 18th century as salons. These

were larger cabinets to some extent, with a larger collection and more artworks; most importantly they were open to a public for show. Albeit still nobles, the public became larger. David Carrier nonetheless questions whether it was really possible to show the “general public these salons when the society was so divided” (1987, 84). The collections and salons grew in importance. However, it was the owner with the owner’s preferences, who curated the rooms. There was no intellectual reflection in the layout, no order. The display of these salons raised numerous questions such as the concepts of aesthetic, beauty and value. Numerous scholars contested the salons as there was no logic to the collection. Was it too early to call the salons museums, as there were no curators nor “the order of things” (Foucault 1966) established to make the collections accessible to the public? Another consideration to be taken is the conservation and utility of the collections. The collections that were mostly of natural elements were in the hands of the nobles who had no knowledge of conserving the objects. Hence, on top of understanding that the collection needed order there was also the need for the objects to be conserved.

In this first sub-chapter, we have understood that the word ‘museum’ dates back to before Christ and has always been linked to the notion of contemplating something. The word museum was very early on linked to a fixed place, a room or cabinet that contained unique objects. The concept has been used in different ways for the exhibition of the discoveries –objects that were new or unique to the western world –, firstly the libraries by scholars and later under the name *Wunderkammern*, cabinets for the elite. These different forms of collections were quickly overtaken by the scholars of the Enlightenment, concerned by the problem of conservation, the concepts of order and the need to open publicly the collections. Opening these collections brought about numerous studies on order, knowledge and culture as a whole that leads us to our next section: the development of the modern museum.

2.2 The development of the modern museum

The previous section gives us the grounding idea and the movement towards the modern museums. In this chapter we will develop the concept of the modern museum through the 18th to the 19th centuries in Europe. The context in Europe was changing in the early 16th century: knowledge was growing, the monarchies were slowly losing power. “Society was

reconstructing itself in the 18th to the 19th century: economically, culturally, socially and politically” (Macon-Cooney 2019). The *Wunderkammern* were becoming large rooms, filled with artefacts and scientific objects from all over the world. With the growth of these objects came the need to curate and make the knowledge available to all. The 18th century through to the 19th century are years we understand to be fundamental in the notions of where and how museums stand today. As these new institutions were a place of public engagement, the museum was built with the growth of nationalism, democracy and Enlightenment. These new institutions were however never initially built for the purpose of the general public but more as a result. In this chapter we will see that in the beginning of the museum there was no separation between the public and the private. This section will guide us to understand the deeper concepts that the case study hides. While Château La Coste is a contemporary institution, the notions of Enlightenment and the modern museum are still very present.

The grand movement of knowledge in the 18th to the 19th centuries is Enlightenment. We will see this first as it is inevitable that this period is linked to the development of museums. Some theorists – we will see below, Adorno, Foucault, Hooper Greenhill and Tony Bennett – saw this as a positive, while others saw it more as a limitation of fixed knowledge.

Starting with Theodor Adorno who wrote about aesthetic and its relation to society from 1961 to 1970. Adorno states in his manuscript that “museums and mausoleum are connected by more than phonetic association. They testify to the neutralization of culture” (Adorno 1967, 175). In the 18th and the 19th centuries, he saw the growth of the museum as a great downfall. That the artwork would become static within a museum space, but at the same time should be seen. To some extent, he is unsure if the elitist downfall will actually bring knowledge to the population. As Adorno believes, not everyone can access knowledge of artwork on an intellectual level, but they rather stay on the physical one. An analysis by Catherine Lui elaborates from Adorno that “historical respect takes place as a disciplining of both art object and the museum goer: the latter is produced as a subject of Enlightenment and a citizen of the nation state, while the former is psychologized as an expression of individual creativity and agency” (2005, 218). This concept we are seeing is essentially new in the 1970s, with the promises of Enlightenment falling and new theories being evoked, the need to coin the concepts of beauty, aesthetics and value became more present than ever. We will inevitably bounce back to these notions of beauty and aesthetics and the audience understanding of the artworks in the chapter on the Château La Coste.

During the same time as Adorno, Foucault was also writing numerous essays about the different formations of culture in the aftermath of Enlightenment. While Foucault does not explicitly talk about museums in the publication *The Order of Things* from 1966, he does establish the need to have a discourse to classify or declassify objects for the power of knowledge to stay high. While these modern museums were growing in acquiring new artworks and objects, Foucault reminds us the need to have a profound discourse. One should move on from the classical period of classifying to some extent, by name, language and signature, we must not fall simply into these categories. Museology was to be more. He states that to classify is the “organic structure intervenes between the articulating structures and the designating characters – creating between them a profound, interior, and essential space” (Foucault 1966, 251). Foucault continues by going deeper into the subject saying that the “very being of that which is represented is now going to fall outside representation itself” (Foucault 1966, 260), so while museums were growing and coming into shape, there was a danger in their representation. The society at the time should not forget the primary aim of museums: which was to bring knowledge to the people. Foucault warns us that museums are not a result of Enlightenment but do follow Enlightenment values. Museums and enlightenment values do work hand in hand, but do not limit each other in anyway, as for Foucault, “museum is a space of representation that it is exemplary of Enlightenment thinking, not the other way around” (1984, 30).

The discussion above shows us the main idea of Foucault towards the end of the Enlightenment period and towards the development of modern museums. Even though Foucault does not explicitly talk about museums, he understands the limitations that could occur within the structure of the museum. The limitation of classifying in a pre-classical and classical period, that was to be content with classifying an object by: name, signature and language. The second aspect of Foucault regarding the museum theory was when he talked of the heterotopia in a lecture in 1967, a text that was only published just before his death in 1984. He claims that the museums are heterotopias, as “heterotopia most often linked to slices in time” (Foucault 1984, 33) even more for the museum as it is “linked to the accumulation of time” (1984, 33). While this gives an example of how the objects within a museum could be considered a heterotopia, we must also see that the notion of heterotopia is a real location unlike “utopia, that are sites with no real location” (Foucault 1984, 45). The museums being constructed in the mid 20th century had the notion of a fixed place offering

objects from a different time, hence a heterotopia space. Containing objects inside the museum that are also real, but their original locations may be utopian. These two notions of Foucault are a start to later contradict or not, as numerous institutions nowadays invite artists to produce a masterpiece for a specific location that will later have a different time than place. For our case study, we will see that Château La Coste and its sculpture park has artworks that were made for the location that will age in nature and time. The Château La Coste will be explored in chapter 4 with artists such as Andy Goldsworthy, Gehry and Jean-Michel Othoniel.

Another essential philosopher for the comprehension of museums is Eileen Hooper-Greenhill. In her book, *Museum and the Shaping of Knowledge*, she starts from the Foucauldian concept on *Order of Things*. She states that Foucault's concepts do stand. However, every museum acts independently, "other objects also so classified would be different in each case, and the meaning and significance of the teaspoon itself correspondingly modified" (Hooper-Greenhill 1992, 7). The example of the silver teaspoon is given to understand that in different societies a ubiquitous object could be in an industrial art, decorative art or a grand silver collection. For Hooper-Greenhill the ordering of objects and collections within the museum were linked to "socially constructed idea rather than true or rational" (1992, 7). The adaptation of her theory from the understanding of Foucault is highly linked to the taxonomies of the late 20th century, and other social structures changing in Europe. Hooper-Greenhill explains Foucault's concept of 'effective history' as "the differences between things, rather than the links, become significant" (1992, 10) and on the contrary "normal history, prefers to look at more immediate and shorter-term activities" (1992, 11). Hooper-Greenhill explains through examples, the concept of effective and normal history, in detail, with the Medici – that we will see in the next sections – collections and the cabinets of curiosities turning into modern museums.

The second concept that helps understand in from a new and clear angle the modern museum is Hooper-Greenhill introducing us to philosophy. "Things are no longer simple visual pieces to be moved about on a board of one-level hierarchies, but are understood as organic structures, with a variety of different levels of complexity, and a variety of different relationships to each other, some at one level and some at another. The link between one organic structure and another is no longer the identity of several parts, but the identity of the relationship between the parts, and of the functions which they perform" (Hooper-Greenhill

1992, 17). This is the ‘modern *episteme*’ that she understood from Foucault, which has helped the growth of knowledge and the development of ordering and the understanding of curating a museum. It is even more interesting that during the early Enlightenment years the concept of ordering was growing also with the concept of ‘art’. Hooper-Greenhill states for example that “the patronage of the Medici and the place given to painting in the Palazzo Medici contributed to a new way of seeing the visual arts and a new status for the artist” (1992, 42). The Medici family will be seen in detail in the next chapter. The family had understood the importance of the artists uniqueness by opening a residency with the most famous artists of the Late Renaissance.

Museum practices were changing in the 19th century and became “a new cultural matrix, that enmeshed the ‘museum’ within a network of state patronage and art production” (Hooper-Greenhill 1992, 188). This is known as the disciplinary museum. A disciplinary museum had evolved to have more liberty in the understanding of art works, philosophy was now taken into consideration for the analysis of artworks. In this modern age, the museum was becoming a new form of freedom – as we will see in the next chapter the Louvre was a result of the Revolution – but also had “the potential of becoming an instrument through which the people could be controlled” (Hooper-Greenhill 1992, 189). The epoch was changing and “it was to be no longer enough for material things to present themselves on a table of knowledge: the way in which things would be understood was in their relationship to man” (Hooper-Greenhill 1992, 198), or as Foucault would say “the domain of the Modern *episteme* should be represented as a volume of space open in three dimensions” (1966, 378). These notions are not a result of museums of the modern age but as a result of changing society and of freedom of thought. Hooper-Greenhill and Foucault see museums as a reflection of the modern era in Europe.

The four authors above have given us a grounding idea of the modern museum, however we cannot conclude this theoretical base without looking into *The Birth of the Museum: history, theory and politics* by Tony Bennett. The book starts with the understanding of ‘heteropias’ from Foucault saying that the “museum in its nineteenth-century form, was thought into being via a process of double differentiation” (Bennett 1995, 1). Tony Bennett does not give a precise definition of heteropias with or for museums, he does however take Foucault’s understanding – within the time of the texts – and develops the changes of what it could mean today. He understood that when Foucault had written his essays thirty years

earlier hence, the museum was to rise the scientific knowledge of the population. It was not like in the 20th century, a place of education, community and cultural governance. Moreover, Tony Bennett talks about the globalisational museum. He argues against Hooper-Greenhill as her example has no universal theory of ordering museums – she believes every museum is unique in their way of classifying their artworks. Tony Bennett has written that museums should “also be viewed in relation to the development of a range of collateral cultural institutions” (1995, 6), meaning that a unity higher than the museum itself must exist to enable museums to be fully classified and ordered. Tony Bennett wrote his theory only a couple of years after Hooper-Greenhill, yet he envisioned the unity to which museums were heading, with fairs, international exhibitions, and cultural institutions that exist today.

Tony Bennett wrote *The Birth of the Museum* much later than the abovementioned theories we have seen, correspondingly talks about a concrete shift in society and museology theory that occurred; “legislative and administrative reforms which in the nineteenth century, transformed museums from semi private institutions restricted largely to the ruling and professional classes into major organs of the state dedicated to the instruction and edification of the general public” (1995, 109). This shift was seen in museums such as the “folk museum, open-air museums and living history farms” (Bennett 1995, 109) exhibiting “traditions of non-elite social strata” (Bennett 1995, 110). Tony Bennett describes in detail the concept of the open-air museums though ‘Beamish - North of England’, – the whole village was reconstructed in its old state to give visitors the full Beamish experience. Many contradictions arose from this museum, as it was initially to represent the industrial revolution, however the objects at artifacts within the museum ranged from 1790 to 1930, these dates are too large to be considered the industrial revolution. There was little coherence between the educational aim and the rational reality of the museum. Tony Bennett to some extent argues that this open-air museum is more of an experience than a form of education. The experience concept of museology in the contemporary world is a theme that will be developed even more for our case study. This concept today is highly present as we have shifted from educational to experience. While we only have the grounding idea here we will develop it throughout the second and third chapters.

Later in the book, in chapter 8, Tony Bennett talks again about open air museums however, in a different form. He mentions that an even more modern manner of showing the public artworks and grand master pieces were the ‘Worlds fairs’: a very significant example

would be the Eiffel Tower that open to the public in 1889. This new form of exhibiting was grand “a sight itself, it becomes a site for a sight, a place both to see and be seen from” (Bennett 1995, 84). This new form of exhibiting artworks, in this case architecture was to enable all social groups of society to access it: the educated population, the curious, the elite who would pay to enter the tower, but first and foremost the lamda person who would just be walking by. The ability to “circulate between the object and the subject positions” (Bennett 1995, 84) was new, and more freely done than within the museum space. The concept of taking museums outside is well spread in today’s contemporary museums, both private and public. The Château La Coste is a good example of this model of exhibiting artworks outside – this will be expanded in chapter 4.

In this section we saw the development of the modern museum concept through the 18th century to the 19th century in Europe. These new institutions were a new place of public engagement. We first saw Adorno and his need to coin aesthetics as to understand fully the museum theory through the arts. He is nonetheless a pessimist in that museums are not to be accessible to all, but only to the knowledgeable population. Foucault, on the other hand, believed in the power of Enlightenment, not that museums are a result of it, but that they work hand in hand. We looked into his definition of heterotopias, ordering and classifying objects for the purpose of discourse and growth of knowledge. Leading from this concept of classifying we perceived how Hooper-Greenhill saw this through her example of the silver teaspoon, not just to classify it but first and foremost to include the social construction that may sometimes be more important than the rational. Lastly, as he utilises or contradicts all these authors, we focused on Tony Bennett and his ability to see as even further museums in numerous parts of the world were becoming vastly different in structural forms. The museums were becoming something bigger than white walls. The international exhibition would unify different cultural centers together, the fairs – world exhibition – and the open-air museums, representing then the farmers and not exclusively the elitist way of life. All these theories are link with or contradict our case study of Château La Costs, this is why we need to understand them as they have constructed what museums are to this day.

2.3 Applied examples of private collections becoming accessible to the public

In the previous sections we saw the theories around the concept of the modern museum. We understood first the word and concepts of collecting and creating a museum, followed by the theories around the museum. We started with Adorno, and his theories on the neutralization of culture. From there we moved on to Foucault and the discourse of the modern museum in the boom of Enlightenment, followed by Hooper-Greenhill and Tony Bennet as they debate the organizational structures of museums in the modern episteme.

Having the concepts of the modern museum in mind, in this sub section we will explore three collections from the early 16th century to the 20th century. We will see how the museums have opened to the public museums or have made the collections accessible to the public. From the history and content of these institutions to their opening to the general public, we keep in mind that it is still the early 20th century and that when opening to the public it was still a restricted amount of people that actually welcomed or were able to comprehend collections. The first will be the Museo Galileo becoming the Uffizi Galleries, the second is the case of the Louvre Museum and the third will be in England, Sir John Soanes Museum. The aim of this section is to understand how these three grand collections became publicly accessible, why they are today considered some of the most important public museums in Europe. We realise from very early on that the public museum has been constructed by the private sectors of society. We will understand that it is the private sector that created the public museum. This is highly interesting as we will see in chapter 3 and 4 that this is the same case for the contemporary art collections.

2.3.1 Museo Galileo (Uffizi Gallery)

The first collection that was constructed at the same time as the cabinets of wonders was that of the ‘Museo Galileo’ which is called today the ‘Uffizi Galleries’. This collection of artworks and artefacts dates back to Cosimo I Medici and was initially meant to demonstrate the power of science in warfare. The palace of the Medici relocated from the outside to the centre of Florence as the collection grew in the quantity of artworks. The collection was considered like the cabinets. It was only in 1584 by Giorgio Vasari (Corkill 2015) that the design of the Uffizi private galleries was curated with order. The Uffizi were not for the

general public but were exhibited to the elite for royal statute. When the collection started to be organized rationally– in 1584 – we are not talking yet about Foucault’s discourse on the ordering objects, but the order of simply attributing name, class, year and artists. It was nonetheless the beginning of museology, as the gallery spaces had themes, and were dated. Moreover, the Medici family had installed workshops with the unique purpose of producing artworks for the Grand Ducal. The Grand Ducal commissioned works by the most renowned artists to this day – Da Vinci, Raphael, Botticelli and Michelangelo. The Medici also received gifts from other wealthy families in form of trade alliances.

As the Medici dynasty died out, the last heir Anna Maria Luisa de Medici left everything to the Lorraine family. This was done under the ‘Family Pact’ in 1737: she wrote that everything was to be left in the Florencia building, “no part could be removed from the Capital of the Grand Ducal State, of the Galleries, Paintings, Statues, Libraries, Jewels and other precious objects from the succession of His Serene Grand Duke, so that they remain here, as ornaments of the State, for the use of the Public and to attract the curiosity of Foreigners” (Napier 1846, 595). Under the pressure of the family pact and Enlightenment theories growing the Lorraine family decided that the collection should be accessible to all. The museum opens to the public in 1769. The Uffizi Gallerias were open to the public and accessible to all, however, they were not public property. It was only under the second last King of Italy – Vittorio Emmanuel III – that the palace with all the masterpieces was given to the state in 1911.

This is the first recognised collection that grew to become an important museum. The collection was curated and conserved even if initially created for warfare and to expose the wealth of the family. This museum today has some of the richest collections in Europe and is the largest in Florence. It is a public museum today, there is no private management nor private owners of paintings in this collection. It is interesting to see that a museum that was initially for the wellbeing of a family – the Medici - is now completely under government ruling.

This collection that was chosen is a very important case to analyse so as to understand that the public museum was created from private families, from noble families. We will reflect back to this case when analysing the Château La Coste. As like the Medici, the Château La Coste is a family business. Initially the collection was purely for the owner and his family, however, today it is accessible to the public and moreover commissions are made

exclusively for the site. The similarities between the two are striking and despite being centuries apart we see that the models and forms of collecting have not changed much since the 17th century to this day.

2.3.2 Louvre Museum

Secondly, the Louvre Museum. It officially opened as a museum after the French revolution in 1791, after the national assembly decreed it should be a place to display national masterpieces. This was just after the period of Enlightenment – 1740 to 1780 –, it was also known as ‘The Age of Reason’ coined by Thomas Paine (1794). During this period a new form of value, attitudes and beliefs shared by prominent writers, artists and thinkers was developing. For the concept of museums and collection, the theory of knowledge was being created to develop, collect, classify and display artworks to the public.² Therefore, having the cabinets of wonders and other forms of collection in the hand of the elitist part of society was no longer feasible. Even though the fading into a more democratic society was observed, “the exclusivity did not fall away overnight, the owners of these pioneer museums were themselves member of the respectability” (Orosz 1990, 26).

During the Enlightenment years, the French – having not yet undergone the revolution – understood the power that knowledge could bring to the people. For example, the French Academy had opened the *Prix de Rome* as early as in 1666. Louis XIV created this prize; he would award a bursary to allow artists, initially painters and sculptors, to study in Palazzo Mancini, Rome, for 5 years. During the time of enlightenment there was an understanding and a need to create places of study for the intellectual. Louis XIV did so while maintaining them still in the hands of the private – for himself –, it was nonetheless aiming further as it was for societies intellectual growth as a whole. Before the Louvre opened officially as a museum it was an artist’s residency for the Royal patronage, the Académie Royal was “initiated by Charles Le Brun and established by Jean-Baptiste Colbert, in 1648” (In-house contributors Louvre 2015).

Here again like the Medici family the production and development of the museum was exclusively for the royals, nobles, elites and scholars. The growth of knowledge was clearly

² We can reflect back to the section above for the theories of museology during the time of Enlightenment, section 2.2.

understood through the arts; however, it was not accessible to the population as it stayed in a very restricted circle. This case is chosen since it is the world's most visited museum "attracting 10.2 million visitors" (McCarthy 2019), and the development of this museum until the end of the 20th century was exclusively done by the private sector, donors, collectors, and the corporate social responsibility. This example of the Louvre is of high interest in comparison to our case study as we will see in chapter 4. While the Château La Coste is not a residency for artists, the artists do make projects exclusively for the Château. To some extent it is a privilege for artists of all kinds to exhibit there and be part of the Château's institution since it is highly recognized in the contemporary art world today. Similar to win the *Prix de Rome* or being part of the French Académie.

2.3.3 Sir John Soanes Museum

The last case we will analyse in this section on the modern museum and the development of a private collection turning into public property is by Sir John Soanes. Sir John Soanes was a neo-classical architect who lived from 1753 to 1837 in England, London. He was part of the British academy and thanks to that, he travelled from London to Rome where he collected artefacts and drew numerous architectural plans. All these objects he would bring back to England and exhibited them in his home. During his time, he opened his studios and house as a private gallery. Sir John Soanes shared his knowledge and drawings with fellow scholars.

It was only after his death that the collection became public property. He wanted all his discoveries to be public knowledge, hence, he invoked the private act of parliament in 1833, meaning that when he died the feud system of inheritance to his son would not take place and the house would become, as he left it in 1837, a public house museum. The museum – now property of England – was to stay as he left it, and he also put in place a curator to manage the collection. Unlike the Italian and French example, this museum is the first of its kind; it is a private person who showed his discoveries to the public, not for power or royal status, but to share knowledge. The collection is purely to teach and had no influence other than that of providing intellectual growth and knowledge to society.

This is an ever-present case today, as private contemporary collectors donate at time of death their collections to museums. The MOMA in New York is an interesting case, where

galleries within the museums are dedicated to persons – who donated their collections. The Château La Coste is similar to Sir John Sloane as the artworks are in a fixed location and cannot be moved. Meaning that, at the time of their death, the owner will have to create a sustainable plan to keep the Château private or make a donation of all the park to the French state. We will later for our case study understand Château La Coste model and how it will last through time.

The three examples chosen are ubiquitous in their urgency to show their collections to the public. The first of the Medici family had from the beginning collected art and placed it in the Florentine palace. When the dynasty was falling, Anna Maria Luisa de Medici placed an act that the artworks must stay in Florence and be shown to the Florentines. While the Louvre was forced by the revolution to be open to the people, Louis XIV had anticipated the growth of arts by creating an art academy. These two museums erected from monarchies and royal families, however the last example worked differently. Sir John Soanes was a scholar, specialised in architecture, who travelled to Rome and brought all his drawing and artefacts back to build his collection. While to some extent during his time he opened it to friends and scholars as a gallery, it was only at his death that he gave his whole collection and house to the state, to be left untouched as a museum. From these examples, we see a need to show collections to the public.

This chapter has enabled us to state the grounding ideologies of museum theories from the emergence of the cabinets of curiosity to the grand collections opening to the public along with the theoretical thinking of the 18th to 19th centuries. Collections in the early 16th century were without order or rationality and they also lacked the conservation of natural elements. With the theories from Adorno, Foucault, Hooper Greenhill and the latest theories from Tony Bennet, we analysed the development of the modern museum. Theories such as *Order of the Things* from Foucault, the discourse museums and the heteropia we can later analyse the case study with a deeper reflection. The insight into Tony Bennett's essay on the universal concepts of museology will allow us to see Château La Coste on an international level and its place in the contemporary art world. The perception of the public museum thanks to this chapter is that public museums have been constructed through the private sector, the elite, the nobles and the royals. That the concept of private and public for

museums are intertwining. The growth of knowledge and culture is highly influenced by the private sector of society, yet would not have grown without the public – the need to open collections and construct knowledge in a rational order for the general public. This chapter will be our base for the internship report regarding the history and ideas of the modern museums during those centuries. We will bounce back to it as some ideologies are still present today and will be applied to our case study in the last part of the internship report in chapter 4.

3. The contemporary world concepts

The previous chapter has given us the concept of the modern museum and how it was constructed until the late 20th century. We will in this chapter move on to the contemporary world. The structural layout of this chapter will follow the same logic as the previous one: there will be first the grounding idea of contemporary art. The second section will be on the models of the private contemporary collector's museum. This research will be largely based on the book by Georgina S. Walker. As for the case study of Château La Coste and the museum being largely outside around a vineyard we will introduce the notion of sculpture parks. The last part of this chapter will be analysing three contemporary collectors and their collection, to apply the theoretical thought to real examples. The Inhotim in Brazil by collector Bernardo de Mello Paz, the Museum of Contemporary Art of Elvas, by Portuguese collector António Cachola and the Foundation LVMH created under Bernard Arnault. This will allow us to understand better who and where are the private institutions exhibiting today and how they are moving the art world forward. This again will be a grounding chapter to apply to the internship of Château La Coste, by understanding where it all started and the evolution of the contemporary art market.

In this section we will comprehend what contemporary art is and how difficult it is to define. Contemporary art is not a movement but a group of artistic movements, and it is more diverse than any other artistic time period. We will first see the contemporary art market from the artists' viewpoint and how they place themselves in the art world. To better understand their position, we will see them from the angle of their self-promotion or their attachment to institutions. As for the art market, we will first see the contemporary auctions, whose prices are higher than ever before. The galleries will be seen as hybrid models – the

galleries are global; this is due to social media and the importance of art fairs. This chapter will contain some very important notions of legal consideration and taxes. This implication is highly relevant to understand the market and moreover to analyse the Château La Coste case. We understand from this chapter the extensive dimensions of the contemporary art world.

3.1 The contemporary art, artists, collectors and its market

Broadly speaking contemporary art is the art of today, 20th to 21st centuries. It is interesting to see that in “English modern and contemporary are synonyms” (Pantelić 2016), however, in art they are highly different. Contemporary is the art of the present or foresees the future, unlike modern art that is a specific style that is fixed in a specific time – 1860s to 1970s. Contemporary art does not limit itself, hence, “it is difficult to define because it’s not really a movement, but rather a collection of artists toiling away, motto-less, in an eternal, ahistorical now” (Arn 2019, 2). It is a fact that we cannot coin a perfect timeframe to contemporary art as it is omnipresent, we are living it daily. Nonetheless we will note that as early as 1910 the Contemporary Art Society by Roger Fry was founded, the Institute of Contemporary Art in London was founded in 1947, while, in New York the New Museum of Contemporary Art was only founded in 1977. These three dates give us a large overview of the date contemporary art became relevant and important for the art world.

With these are specific examples, we must see contemporary art as a global phenomenon: Art Basel, the biggest contemporary art fair to this day, opened in 1970, along with Christi’s international contemporary auctions. Doug Woodham states in his book on *Art Collecting Today* that the outbreak of contemporary art in the market was on 18th October 1973, when “Robert Scull decided to sell part of his contemporary collection” (2017, 5). Robert Scull was the first to sell at auctions a collection of artworks from living artists. It was contested by numerous artists, galleries and museums; however, it constituted a great leap for the art world, and showed the possibility of selling contemporary art from living artists at a very high price.

The artists of contemporary works are endlessly growing and produce more artworks than ever. This paragraph will depict who the leading artists of contemporary art are and

how they self-promote their artworks. We saw above that contemporary art is not an easy task to understand, hence without doubt so are the artists.

Being a millennial myself I sought artists on Instagram to see who were the most popular today – most influential –, the table 1 below shows a list of contemporary artists. I chose these artists based on their popularity and their connotation to be an influential contemporary artist. I moreover only chose living artists, as otherwise I would have chosen hashtags –as the hashtags are mostly utilised for artists who don’t have a page, most frequently non-living artists. It is interesting seeing that the most followed on Instagram today is an artist that is not assigned to a gallery or a particular institution, Banksy. Seeing this leads us to understand that the contemporary art market is even more fragmented than ever. The second artist is JR a French urban artists who is known for his political actions and unifying people. He is not just a street photographer, but he has also made a documentary with Anges Varda, that was runner up at *Le Festival de Cannes* in 2017. Here again we see that JR is not a classical artist – producing exclusively for a gallery – but rather groups numerous people around with his atypical ways of exhibiting. Today JR is selling very well, his edition prints sold exclusively through his personal website and they are “selling up to 25,000 dollars” (Artsy 2020). The third artist most followed is Damien Hirst. Known to be more than an artist, he is an important collector and is the richest British living artist today with a “net worth of 315 millions pound” (The Sunday Times 2019). Ai Weiwei and Olafur Eliasson are both living contemporary activist artists who have exhibitions world-wide, on both small and very large scales. These artists show the range of what it means to be a contemporary artist today. Moreover, four out of the five artists have produced an artwork at Château La Coste. For our later analysis this will be of great help to understand even more the position of the collector and why these contemporary artists chose to exhibit in Aix-En-Provence.

Artist	Number of followers on Instagram
Banksy	8,300,000
JR	1,500,000
Damien Hirst	683,000
Ai Weiwei	575,000
Olafur Eliasson	514,000

Table 1: Data of number of followers taken from Instagram 2nd May 2020

Other than Instagram, there are numerous ways to promote yourself as an artist. Artists websites are becoming a norm they are a new way to exhibit one's portfolio as one wishes. As one wishes in the sense that the coding world is unlimited today and artists webpages may be exactly like their art – Alberonero, Borondo and Broken figures are some websites I have created for these artists with their preferences. There are also a growing number of online Galleries: Artmine, Artnet, Artsy are just some example of artists putting their work on sale without exhibiting in a physical gallery. We will see how the Château La Coste exhibits and promotes artists in an indirect way. They do not sell on site, yet Château La Coste helps greatly in the recognition of artists for the contemporary market.

The importance of the auction houses for contemporary art is huge. As we saw above, Robert Scull was the first to sell on auction artworks of living artists. However, since 1973 this is no longer an exception. The general results of auction houses for contemporary art are very high, “together, Sotheby's, Christie's and Phillips account for 70% of the Contemporary Art market by turnover, from just 10% of the lots sold. At a global level, they don't sell much... but what they do sell fetches high prices. They hammered 85 of the top 100 auction results in 2018/2019” (Ehrmann 2019, 5). The most expensive artwork sold in auctions by a living artist was in May 2019: the sculpture entitled the ‘Rabbit’ by Jeff Koons sold for 91.1 million dollars. The data clearly show the influence and recognition contemporary artworks and artists have today. While it is a very small minority of artists that make it to those number – unique in the case of Jeff Koons – we cannot neglect the importance these auction houses have towards the market. The auction houses are a very small amount in terms of number of artworks sold, but very high in terms of values.

An auction house is at the top end of the market and selling for very high prices, nevertheless the artworks are initially coming from galleries. In this paragraph we will introduce where the galleries stand today. Galleries in the 21st century are no longer a location in a fixed place, they are temporary, in art fairs and online. The contemporary art galleries “incubate and support their artists, often by going above and beyond the normal work of putting on shows, promoting their artists, and selling the works; and to providing services such as financial management or book publishing, in order to help their artists focus more fully on their work” (Sussman 2017). They are at the bottom of the pyramid of the art

sector, they build, sell and bring artists the highest reputation in the market. While a contemporary gallery has all the notions of a classical fine art gallery, their exhibitions vary. A contemporary artist may be digital, street or have performances and installations, this is the result of the diversification of a contemporary gallery. Their space is not limited to a fixed white cube. The galleries today are global since the contemporary galleries have different locations. From Douc Woodham table 2 below, the Gagosian Gallery has galleries

Gallery	Permanent Exhibition Spaces	Number of Artists on Website
Gagosian Gallery	New York (5 locations) London (3 locations) Paris (2 locations) Los Angeles San Francisco Rome Athens Geneva Hong Kong	121
Pace Gallery	New York (4 locations) London Paris Beijing Hong Kong Menlo Park Palo Alto	87
Hauser & Wirth	New York (2 locations) London Los Angeles Zurich Somerset	66
Sprüth Magers Gallery	Berlin Cologne London Los Angeles Hong Kong	62
David Zwirner Gallery	New York (2 locations) London Hong Kong (announced)	54

Table 2: Examples of Galleries with a Global exhibition program (Woodham 2017, 40).

in nine different cities and five in New York alone. The Pace Gallery has also eight galleries, from London to Hong Kong and again four exclusively in New York.

More than having a physical fixed location or not, the galleries take part in numerous art fairs for the exact reason that “the pressure to go to fairs has increased, because people are much less inclined to go to a physical space than in the past,” (Velthuis 2005, 52). It is astonishing the amount of money involved in art fairs: “According to the annual report on the art market by The European Fine Art Foundation (Tefaf), in 2014 almost €10bn worth of art was sold at art fairs, and these events represented

a whopping 40 per cent of art galleries' annual turnover" (Adam 2015). It cannot be enforced enough the power of art fairs for the contemporary world. More than the money generated within them the reputation for galleries and artists is also extremely important. Another result of people no longer going to the physical gallery is the number of online sales but also the power of social media, "75% of art buyers use Instagram to find art to purchase" (Read 2020, 5). The inauguration of a gallery may be seen live on Facebook or Instagram and millennials are consuming art on their phones rather than in the physical place.

The notion of the diversity of the contemporary art market is clearly understood in the previous paragraphs, through the artists, the auction houses and the galleries. At every level the artworks produced, exhibited and sold are well implemented in the globalised art market. We will now evoke how cultural property, taxes and other financial functions play a role in the contemporary world.

Cultural property is considered differently in all countries, and the legal procedures behind this concept also vary. Cultural property is a "regulation and pre-emptive right that give public museums the right to buy artworks, and rules that restrict sales of cultural property to individuals or institutions in the domestic market" (McAndrew 2010, 182). We could think that they would only affect old masterpieces or antiquities, however this would be wrong, as the rules apply to trade. Therefore, globalised art market is of high impact for the 20th century selling and buying of artworks. An interesting example could be Andy Warhol: both in Germany and in Italy paintings of this artist, even if in the hands of private people, cannot be sold outside their respective country as they are considered cultural property. In Italy "the Ministry of Culture is permitted to declare an artwork of national importance" (Woodham 2017, 132), regardless the artists, the worth of the painting or the nationality of the artist. This gives us an idea of the complications collectors face when buying an artwork that could in 50 years or at the death of the artist be considered national cultural property. For our case study, we must keep this in mind that the Château La Coste contains some artworks from non-living artists, even though many of them were bought when the artists were still alive. We will see how this is an important aspect in collecting for our case study in part two.

Another legislation we will overview is the CITES (Convention on International Trade in Endangered Species of wild fauna and flora) as Château La Coste's collection has artworks of Damien Hirst and he is highly touched by this legal issue. The CITES is a legal

protection animals and vegetation being utilised for artworks, hence Damien Hirst paintings covered in dead butterflies, or large cylinders with sharks is problematic. The paintings or sculptures made with these animals or nature that are within the CITES legislation have to comply to higher taxes, assurance of preservation by the country's norms, and may have limited abilities to resell.

As for the tax implication applied to buying or selling artworks, it is highly specific and varies from country to country. We will focus on the main ideas but will not go into details for each. When buying an artwork in most western countries it is possible to have it tax deductible, it is more deductible if the collector donates an artwork to a museum. This incentive was to increase the sales of artworks for the general population and not just collectors. The case applies to France; however, the United State of America have changed this law to only investors of art – one must declare him or herself an art investor. Some countries have import taxes while others have export taxes that are always taken into account when buying or selling artworks. These tax deductible – or advantage one might say – are complex and is a specialised job within the market. We are not specialists in this field, nevertheless, we must comprehend that they do alter the contemporary art market and its consumption.

Having a grand overview of the contemporary art market we are now going to see who the actors are, the private collectors. The art market grew due to the number of collectors – hand in hand with the number of wealthier people –, and this is an advantage for the galleries, artists and the auction houses. The need for collectors to invest while it can be purely emotional, today there is also a social implication. The collectors show “wealth and express a taste” (Woodham 2017, 53). Wealth and taste are seen as materialistic objects: cars, homes, clothes, jewellery, however art is unique “in its ability to convey an individual taste and knowledge” (Woodham 2017, 54).

Another implication from the collector's point of view may be the need to compete with other collectors, thus galleries are the only way to be first served in terms of new unique artworks. Woodham coins three different forms of collectors “connoisseur collector, masterpiece collector and the marketplace collector” (2017, 55). Respectively the first buyer is drawn to the emotional dimension and knowledge of artworks. The second will buy the best work of the artists hence usually from auctions, and the latter buys works by exclusively established artists and from well-known galleries to invest.

More than simple buyers and sellers, contemporary art collectors “operate on both sides of the market, not only creating demand, but also supply through their involvement in artistic life” (Moureau, Sagot-Duvauroux, Vidal 2015, 12). Collectors may be investing in production, dissemination and assistance towards the artists, to promote and aid their artistic careers. These explanations are simplified, and collectors are much more complex in their collecting as it is a unique process in a unique market of unique goods. More will be evoked in understanding collectors and their need to collect in the next section about approaching models of collecting.

As discussed in this section there is an absurdity in defining contemporary art as we are actually living in it. The beginning of contemporary art is understood to be from the 1940’s. It is so vast in forms and mediums that it is not attached to a particular style or time. The artists within contemporary art are so globalized and different, and this has not helped define better the movement. The market for the contemporary art encompasses all institutions within the art market, from independent artists web pages, galleries and auction houses, collectors, and legal implications. As for the legality of the market, we know of tax incentives and the trade burdens that may be linked to owning a particular contemporary artwork rather than another. The collectors have these legislatives in mind and place them to their advantage. These collectors of contemporary art are much larger than in previous artistic movement as they are willing to buy at all levels of the market. Moreover, art collectors also invest in production cost for artists, they are to some extent agents of the artists. By having the idea of where the contemporary stands today and how it functions, we will in the next chapter follow with the collector’s collections.

3.2 Models of the private contemporary collector’s museum: collection accessible to the public

In this section of chapter three we will analyse theories linked to models of being a contemporary private collector and how to exhibit the collection and make it publicly accessible. We will firstly understand the collector and his or her motives for collecting and opening the collection to the public as a philanthropist. A collector may be a pure philanthropist or maybe opening his or her collection for personal reputation, nonetheless both motives lead to the publicly accessible art collections. These two concepts are the

grounding ideas forming publicly accessible collections directing us to understand Château la Coste objective in opening the collection to the public. The understanding of the private collector's museum from the view of a house museum or a foundation will follow to enable us to see later how the Château La Coste functions.

The first concept that we associate to collectors opening their private collections to the public is the term philanthropist. There have been numerous studies made to understand this term from the Aristotelian concept of virtue to Francis Bacon – who developed the concept even more in the later part of the 17th century. However, both theories were exclusively linked to the approach of charitable causes. We will not look into all the past and different terms of a philanthropist or philanthropy as we are seeking to understand today's use of the word in relation to collectors.

We will take the 21st century definition of philanthropist from Georgina S. Walker in her book *The Private Collector's Museum*. She defines the term in the first chapter of her book on museum studies, “philanthropist has become synonymous with many of today's wealthy and influential collectors” (2019, 16). While since the 19th century this term has been used for collectors, it was not until their death that the term was associated to the collector – one in the 19th century could not have been a philanthropist during his or her lifetime. Today we have collectors opening their collection as institutions to the public within their lifetimes, and within their lifetime being called a philanthropist.

This interesting notion of philanthropy for contemporary collectors saw a different turn when Frank Herrmann called them “self-glorifying philanthropy” in pursuit of tax breaks rather than genuine altruistic pursuit” (2009, 265). Herrmann talks about the “self-glorifying philanthropy” (2009, 265), in the late 19th century when numerous entrepreneurs had gained a lot of money in the coal, steel and investment industries, and hence placed their wealth not only in luxury goods but also in permanent value – real estate and the arts. This form of art collectors was something new in the 19th century, they were not only collecting for the arts or holding previous family collections, they were new collectors – mostly of contemporary art – that invested in arts for financial and prestigious aspects. While this philanthropic vision may not seem to be a model of collecting at first glance, it is important to understand and have it in mind that contemporary collectors were collecting more for the ideal and social implications than for the artworks themselves.

Looking at Frank Herrmann, and his understanding of philanthropy as a pursuit of tax break, the link “between increased tax-paying and an increase desire for wealthy individuals to offset their earning with tax benefits and philanthropic donations” (Walker 2019, 26) is clear. The tax benefits have a direct implication in the private investors to “establish the culture of giving” (Walker 2019, 27), especially in the USA and England. While we will not go into the American system of collecting – as for our case study we are analysing a European case – it is important to know that in the Anglo-American world the concept of the public museum was created by philanthropic persons. The art philanthropist is not only linked to the charitable associations but also to businesses for profit, and hence tax advantages. The collector opening his or her collection is more than just bringing knowledge and culture to the people. The collection is also to bring him forward in society. Tax inducements is a reason but not the only one as this model is limited to the collector’s lifetime.

As we have just introduced why a collector would build a collection for his or her “personal reputations within the public sphere” (Walker 2019, 39). We will now see that there are two reasons to become an art collector: “the degree of authority and the social prestige along with cultural and economic value” (Walker 2019, 39). Today, collectors are younger than in the 19th-20th centuries and their motives to build a contemporary collection is to show: to exhibit their collection in a public museum or opening it to the public within their own institutions. Russell W. Belk states in his book *Collecting in a Consumer Society* that collecting “demonstrate[s] our relative prowess and the effects of superior knowledge, tenacity, monetary resources, cleverness and luck” (2003, 87). That in our materialistic and consumeristic society, there is a need for the wealthy to show their wealth in a different manner than big car and luxurious houses, that one must show knowledge and rare objects that will last throughout time. Hence to better their wealth and become benevolent – philanthropists – art collectors are creating a legacy for themselves by collecting arts.

These paragraphs have introduced philanthropy as a way of collecting – the contemporary collectors, their initial need or willingness to open collections to the public. If it is due to tax breaks that the modern collector has had the incentive to open, or if it is due to prestige and honour, or maybe the only way to create a legacy within and after his or her lifetime. These reasons must all be taken into consideration for us to now understand the models.

Other than the conceptional portrait of being a philanthropist, there are different models of being an art collector in terms of structure. We will now look into different models of contemporary art collections. Here we will start from a similar concept we saw of the first museums in Europe.³ The private house museums and what it means to turn a collection into accessible knowledge for the public.

The house museums started like the Uffizi Gallery, the Louvre and Sir John Sloan's Museum, these were private individuals – or more precisely families – that had collections within their homes.⁴ Here we have moved onto understanding the 19th century house museums. The house museum can be the location where the collector lives or could be just a room within the house open to the public. Or like, Foundation E.G. Böhrel (1960-2015), a house that he never lived in, but where he just collected his art – the house was open to guests and public on special and limited occasions. The “private lived-in collections” (Walker 2019, 72), is the first form of house museums, the example dates back to 1948, by Peggy Guggenheim, in Venice. She collected works of art and placed them in her house. She lived with her collections, “the palazzo was both a private home and a public museum during the collectors own lifetime” (Walker 2019, 72). There are today three forms of contemporary house museums in terms of structure, the grafting, the stacking and the infusing/juxtaposing. However, it is the latter that we consider a real house museum, the infusion of public and private within the house – unlike the first, one next to the other and the second, one on-top of the other.

There are downsides to the house museum, since, even though they can be open to the public, the collections are tightly controlled by the owners' wishes. Limited entries, selection at entry and no obligations to show the people, the whole public. The other problem that may occur with the private house museum is after the owner's death. The heirs of the collectors have the ability to place high regulations, that become a burden for the state to control, grow, and maintain the collection. Some examples: maybe the owners wish to keep the collection as one collection as the collection was constructed with the structure of the house, hence would lose meaning to be placed elsewhere. From this model of the private house museum, we have a question that comes to mind, is it private or public? Or is the model private with public access?

³ See chapter 1.3.

⁴ See chapter 2.3.

There exists in Europe two other important models of turning private collections accessible to the public: the collector's museum and the private foundation museum. We will see here the complex relationship between private and public museums. The collector's museum is a concept coined by Georgina S. Walker. While she gives the example of collectors that could fit into this concept, she also rightfully states that they "are redefining the notion of philanthropy by merging private museums and collections with the public sector and establishing arrangements with them" (Walker 2019, 161). This concept can only be analysed case by case; however, some rules are seen throughout Europe that are constant. The collector may give the collection to the state for a museum and it will become publicly funded, however, the collector would stay in the operational aspect of the museum. The donation to public institutions, while to some extent philanthropic, is not a charitable cause. The collector donates to stay in control of the curatorial process, even more so to have his or her collection sustainable in time, to assure its exhibition after his or her death. It could seem absurd to understand why governments would not accept these collectors, however, there are long run advantages for the country and their residents. It is moreover inevitable that if the governments refuse, the collectors would go elsewhere. A recent example of this would be the Pinault collection, which was first meant to open in France, yet, due to complications and restrictive laws, the collection opened in Venice. On the contrary, the collectors have incentives to link themselves to public museums, as they can be "more attractive to individual benefactors, hence its appeal" (Walker 2019, 165).

The foundation museum works along the same manner as the collector's museums. It is however usually less likely to be within the collector's life; these structures are more common after death. Foundation museums are also present within a public museum. The collector may donate his or her foundation to a contemporary public museum in return for the gallery being under his or her name, or jurisdiction.

The definition of philanthropy has helped us understand the 19th century to today's collector, his or her motives and need to collect and moreover form a publicly accessible collection. The new forms of collectors emerged from the growth of the economic sectors creating richer entrepreneurs. These forms of collectors are not collectors for the sake of art but for the investment and prestige within society. This will be interesting to fathom the philanthropic vision behind Château La Coste. The Château La Coste owner touches on all sectors of the art market, from auction houses to the onsite galleries and produces exclusive

works on site. Hence looking at the globality of the contemporary art will enable us to furthermore analyse the model of Château La Coste. The need for collectors to open or make their collection accessible is linked to philanthropic reasons and social or political reputation, however how they may do so is vast. The opening of the collection to a private museum, or a foundation museum, or selective accessible collection are examples of the models today. A mode within these model that are increasing in the 21st century are the structural museums. We will see this next as a separate section as it is a large part to be comprehended for the case study: the open air – permanent and temporary – exhibitions.

3.3 Sculpture parks in the contemporary art world

This section will introduce the contemporary sculpture parks. Sculpture parks are very present in today's society; however, they have existed for many years. The sculpture park dates back to the 16th century in England when Henry VIII restructured his gardens of the Nonsuch Palace with statues, obelisks and grand fountains inspired by Greek mythology. Many palaces followed the trend of beautiful gardens with sculptures, the Versailles gardens for example held in the 17th century 200 statues of bronze, marble and lead. Nevertheless, today's sculpture parks are quite different, with curated paths, specific on-site artworks and monumental structures. We will see sculpture parks from the visitor's and the artists' experience to understand the new dimension this type of museum brings to contemporary world.

Sculpture parks are for visitors a new way to consume artworks. In comparison with the classical indoor museum – the white cube –, the outdoor museum will never be crowded. This allows visitors to be free and take time to experience artworks. The experience for the visitor to be outside is enriching as it gives him or her the possibility to see more dimensions to the artworks. More than a 3D statue, the artwork is in harmony with nature, giving it a larger possibility of reflection. In other words, the consumer of art in the 21st century is linked to the experience we associate to the artwork: “experience is a product, one might almost say bi-product, of continuous and cumulative interaction of an organic self with the world” (Dewey 1934, 229). To consume art in an open environment gives the installations a new aspect: the temperature, the lighting, the wind, the season, are only a few examples that enhance the experience. The experience of the artwork can also be understood further in the

walk, to walk is to be in movement in reflection. We will see this deeper as the art walk of Château La Coste is a curated walk that takes you to explore artworks that were placed in their location for the reason of experiencing the most out of each artwork.

Regarding the artists, the exhibition of an artwork outside has also new dimensions. The artists do not simply paint on a canvas but are producing an artwork in an environment that is constantly changing. The artist must moreover respect the nature and the constraint of production that are linked to an artwork being outside – here again environmental climate. This need to go outside started from the land art movement in the 1960s and 1970s. This movement started as artists rejected the commercialisation of artworks and became more environmentalists. Many land artists today are part of grand sculpture parks, as they are connected to nature and can produce monumental structures – Andy Goldsworthy for example has a park of his own. The artists that are moreover producing in these sculpture parks are creating a unique artwork to be placed in a unique environment, very rarely are the artworks moved from their original locations. For artists this opportunity to produce artworks that could not be feasible financially or technically within a gallery is of high interest and increases creativity for them.

The overview of sculpture parks and how they bring new forms of consuming and producing artworks is highly interesting for the contemporary world. The visitor is consuming art in a new form, that is revealing new emotions and ways of seeing that could not be experienced within white walls. The artists producing in these parks are living artists as they are producing unique artworks for a unique environment in a new unique form. This section is of interest as it is a growing movement in the contemporary arts and highly linked to the configuration of exhibiting of Château La Coste.

3.4 Applied example of private contemporary collection being accessible to the public

The private contemporary collection becomes interesting to us once it is made accessible to the public. By allowing a collection to be in the public sphere will make it part of cultural knowledge and contribute to the understanding of contemporary art. Contemporary art and its collectors are in all the sectors of the art market, from producing, exhibiting, galleries and auction houses. This led us to understand the art market being as diverse as the movement itself. We moreover saw the legal and tax implication that are

highly present in the 21st century ways of collecting. The collectors themselves being philanthropists is understood, however, the notion of philanthropy has changed and is not exclusively its traditional notion that of the charitable cause, it has become a much larger term used for business and profitable art collections.

The understanding of the models of exhibiting and showing the collection from the private museum to the foundational museum have helped us develop deeper into comprehending the art market. To explore all the theories seen in the previous sections we will apply them to three examples. The first is the Brazilian businessman Bernardo de Mello Paz, who opened his collection in 2002, followed by the Portuguese collector, António Cachola and lastly the Foundation LVMH by Bernard Arnault. These three collections were chosen as they are important collections in the contemporary world and moreover, they are collections that from the beginning were built to be shown to the public.

3.4.1 Inhotim

Inhotim is just “as Willy Wonka and his chocolate factory” (Kim-Cohen 2016 , part 2, 10). This description speaks for itself, defining the park would be a mistake, we will nonetheless give its history and models of exhibiting of the art works. The project was created as a non-financial cultural institution in 2002 by businessman Bernardo de Mello Paz. The park of 5000 acres is located in the Paraopeba Valley, in the city of Brumadinho. The sculpture park is one of the largest in the world until today and the most important contemporary art collection in Brazil. Bernardo de Mello Paz made his fortune in the mining industry, with his growing wealth he started collecting in the mid 1980s. The artist Tunga – Antonio José de Barros Carvalho e Mello Mourão – was the one that pushed him to grow his collection and open it to the public in 2006. Inhotim changed from a private museum to a public institution in 2008. We will see this more in detail in the last part of this example.

Partial owner and manager to this day, Bernardo de Mello Paz’s vision is to be a philanthropist. He states in *The Guardian*: “I am not creating a place for me. Inhotim is for eternity” (Phillips 2011, 1), it was to build something that would outlive him. His collection expanded over time, starting with his friend Roberto Burle Marx – famous landscape architect – constructing the botanic garden that would later hold the two dozen art pavilions.

The initial non-profit organisation turned into a public interest civil society organization and was “recognized moreover by the federal government in 2009” (Inhotim 2019, 2).

We must nonetheless understand Bernardo de Mello Paz, also from Frank Herrmann’s point of view – the “self-glorifying philanthropy” (2009, 264). The collection started being built in the 19th century, following the grand movement of entrepreneurs in the mining industries gaining great wealth. The developmentalism was at its early stages in Latin American countries after World War II, moreover highly present in Brazil. “More than developing both economically and socially and industrializing all part of its very large geography, Brazil engaged in a performance modernity in its culture and especially through modern architecture” (Heeren 2017, 67). This quotation gives us the notion of the dynamics of Brazil during this timeframe, and from here we can also see that there were high incentives and advantages – financially – to build an art collection. The geographic area that the institution was built on is highly prosperous in terms of the land and, moreover, it falls in the region with the highest tax advantages. When we look at Bernardo de Mello Paz’s philanthropist vision, we must always keep in mind that there is more to a collector than purely collecting. Here is where we are going to understand the structure of the Inhotim.

The private museum turned into a public institution in 2008. The reason is that Bernardo de Mello Paz wished to make the institution self-sufficient. Under this new statute, there is an annual budget and a board of directors. However, it is until today still not self-sufficient, as the annual budget is of 10 million dollars a year and only 15% are coming from the sales of entry tickets. The reason Bernardo de Mello Paz chose – or was highly advised – to create an institution could be linked to his prison sentence for white collar crime from 2007 to 2008. It is however today mostly funded by himself and moreover he plans to invest more in an expansion of many more hotels and restaurants on site.

This form of model cannot be considered a private house museum. It was built for his collection and the botanic garden, even if the owner does have an onsite home it is not his permanent residence. The museum was nonetheless turned into a public institution very early on, only a couple years after opening to the public, hence, to analyse this model as a house museum would be insignificant. It is rather a Foundational museum with the owner still investing and highly present in the management and financial structure of the whole enterprise.

3.4.2 Museum of Contemporary Art of Elvas (MACE)

The Museum of Contemporary Art of Elvas (MACE) was inaugurated in 2007, under a firm governance of the Municipality of Elvas. This museum is home to the private collection of António Cachola. On the contrary to the previous case, this museum was built to exhibit a private collection for the public “at the service of the local and global population” (MACE 2018). The building is public and will stay public as it is culturally very important for the city of Elvas. It was opened in 11th century as the *Hospital da Misericórdia* and is today a World Heritage Site by UNESCO⁵. This private collection is opened to the public within a public building, unlike Inhotim collection. The Inhotim built galleries on his park to create a location to hold his art collection. The MACE however was offered by the municipality a whole building to hold the private collection. The MACE is interesting in terms of structure as it is neither of the forms of the three private collectors’ museums. Its structure is not classical in terms of museum, as the location’s initial purpose was not as an exhibition place, and neither was it bought by the owner to change completely to form the space needed for the artworks. This must be understood through the vision and mission of António Cachola and his team of curators and the collaboration with the Municipality itself. António Cachola is a very discrete man, he made his fortune being the financial director of the *Delta Cafés* company. However, other than what appears in the media, very little is known about him. For the opening of the museum in 2007, it was his daughter Ana Cristina Cachola – curator and actively present in the MACE – who spoke to the press. Ana Cristina Cachola stated “I know there is a lot of curiosity about the collector, but my father prefers that attention be paid to the collection and the museum” (Horta 2017, 1). The collection is run by António Cachola, who from the beginning saw the collection for public exposure. He is a true philanthropist. During an interview for the *Diário de Notícias*, António Cachola says that while always buying for himself, he also buys for the audience. He also shared that he has a very intimate relation with each artwork, yet “to have it in a public exhibition space for me is as if I were exactly in the space of my most intimate home” (Pereira 2016, 1). This shows the willingness and the necessity António Cachola has for exhibiting his collection outside his private sphere.

⁵ United Nations Educational Scientific and Cultural Organization.

António Cachola is head of the only collection that is exclusively of Portuguese artists from the 1980s to today. He today continues to invest in emerging and Portuguese artists and usually follows artists throughout their career. The richness of the collection is to have the evolution of artists and new artists constantly being added. The collection is unlimited. It has no disciplinary, thematic or aesthetic limits – following out earlier definition of contemporary art⁶. It is simply marked chronologically, and it is curated by renowned curators and followed very closely by the Municipality in terms of how it is shared to the public.

We understand from António Cachola that his willingness to open his collection to the public has always been of interest, more so a necessity. While he has participated in other exhibitions with his artworks and artists and art fairs, his concrete and most important exhibitions stay at the MACE. Unlike numerous contemporary collectors who build their buildings, exhibition rooms, or homes to hold their collection, António Cachola does not. He opens in his hometown, in an existing building, in partnership with the Municipality to show his collection to the public. This may be to keep his philanthropic vision, and not being owner of the building may allow him to make the collections last. Other reasons may be to keep his concept of buying emerging artists' works and also keep investing in his artists. His model of showing a part of the collection within a public building, and having curators and a full management team behind, may allow him to stick to his mission. This allows him to be fully implicated in artists and artworks and leave the whole and sole running of the place, tickets, budgets and managerial to the Municipality and his team on site.

3.4.3 Foundation LVMH

The last collector we will see to apply the theory of the previous paragraphs is Bernard Arnault, and the opening of his collection in the Foundation LVMH in Paris. Bernard Arnault is one of the richest men alive, with the richest art collection to this day. When talking about the art collection here, we are well aware that there is Bernard Arnault's personal art collection and the art collection of LVMH. Bernard Arnault art collection is something that has been for himself for numerous years, the first time it was shown to the public was in 2014, the opening of the Louis Vuitton Foundation. Let's make clear that we

⁶ Refer back to chapter 3.1.

will see the philanthropy of Bernard Arnault with all that falls under his name and management, his personal collection, the LVMH collection and the Louis Vuitton Foundation.

The official communication of Louis Vuitton Foundation “was presented as a corporate social responsibility gesture and an act of philanthropy in favour of both the artists and contemporary art lovers” (Riot 2017, 237). From 1997, when Bernard Arnault hired Marc Jacobs, the brand linked itself with the contemporary art scene. Unlike the other two examples, the philanthropic vision of Bernard Arnault is linked to a brand. Bernardo de Mello Paz and António Cachola created a collection of contemporary art under their name while Bernard Arnault did this under his brand. This large difference does not make him less of a philanthropist; however, the motives differ. The importance of investing in art and creating a foundation for the most important entrepreneurs today seems inevitable. The brand itself, in terms of the products it sells, maybe following corporate social responsibility, however, the brand becomes philanthropic when investing in arts.

Investing in art for Bernard Arnault has been ever present in his luxurious shops for many years, still the foundation was opened to make it accessible to all – as not all of us have the luxury of entering into the *Chanel* store. This was the reason. To bring knowledge and contemporary art to all. Within the foundation there is a large auditorium, the building is constructed by one of the leading architects today, Frank O. Gehry and more than the foundation itself, Bernard Arnault promotes artists, invests in exhibitions and collaborates with museums world-wide. These different channels of investing in contemporary art has made Bernard Arnault a leader in the contemporary world.

With these three examples we have seen how entrepreneurs have diverged from their initial companies to invest in art. All of these three businessmen have become art leaders. Bernardo de Mello Paz has created the biggest open-air museum to this day, with galleries and a grand botanic garden. While he opened in the less taxed state of Brazil and has had numerous problems with the law, he has started an empire of arts. The places welcome more and more visitors, research and schools to discover the culture that Bernardo de Mello Paz placed in a location that otherwise no one would visit. António Cachola and his collection is the leader in Portuguese artworks and artists. He is highly interested in keeping and growing the culture of Portuguese artists and does so by exhibiting it in MECA. Lastly, Bernard

Arnault has created under his brand the Louis Vitton Foundation, a must see in the contemporary art world. He is a philanthropist that cannot be dissociated from his brand, both criticised and praised to have opened the collection in Paris. His vision of the Foundation goes beyond himself.

These three examples will aid us in analysing the Château La Coste, as we will compare and contrast the difference of collectors and exhibiting art through this. We are given by these collectors an overview of the art market and how vast it is to be a contemporary art collector today.

PART TWO: INTERNSHIP ANALYSIS

4. Château La Coste

4.1 Introduction to Château La Coste

The Château La Coste (CLC)⁷ is located in the village called Puy-Sainte-Reparate, in the French Provence. The property was bought by Patrick McKillen in 2002. When the property was bought, it was held by the same family from its creation and produced exclusively rosé and white wines. The initial idea of Patrick McKillen was to bring the quality of the wine up and install artworks over the domain. From the very beginning there was the project of placing the Louise Bourgeois *Crouching Spider*: the owner had bought this artwork many years before owning the CLC. The property is 500 acres, with two thirds vines and the rest is a two hour walk of artworks and architectural constructions. All the artworks are dotted around the property. This was the project of Patrick McKillen, he wanted “to create a particular experience” (Edelmann 2016, 1) with art and architecture pieces that are unique and site-specific.

The art and architectural path of the property is conceived in a non-linear way. There is not one path to follow, rather visitors take their time and see what they wish to see. The artworks are in harmony with nature so much so that throughout the walk the visitors only notice one artwork at a time. There are 30 art and architecture installations on property today with many still being under construction and about to open very soon. There is constant ongoing production.

Most of the art and architecture works are to be seen outside. The CLC does have three galleries, which hold temporary exhibitions, around three to four a year. Two galleries are in the old wine-making warehouse that was reconstructed by Jean-Michel Wilmotte, and the third is a completely new building in the middle of the vines, by Renzo Piano. The exhibitions are mostly by living artists Jean-Michel Otoniel and Yoshitomo Nara. However, during my internship I participated in the exhibition *130 drawing on paper* by Jean-Michel Basquiat.

⁷ Château in French does not exclusively follow the literal translation of castle, a château is also a vineyard that follows the regional legislation of wine making, hence Château La Coste does not have a castle on property.

While the focus of this internship report is on the art and architecture of this property, there are other businesses within the domain working together. The wine production, for example, is the main activity of CLC. The property today has been turned into a biodynamic following strict AP rules, and is making red, white and rosé wines. In 2008, the new wineries where inaugurated, there are two huge aluminium cuveries by Jean Nouvel.

The wine and the art and architecture are not all, CLC has three restaurants on site of refined cuisine, and since 2010 Francis Mallmann has opened his restaurant on the property. There is a Palace, a luxurious hotel hidden in the vines, which has opened recently, and the inside is full of artworks from Patrick McKillen's collection. There are also two sacred chapels that may welcome religious events.

As a whole Château La Coste is a complete property, that one could stay in all day long. We will nonetheless concentrate on the art and architecture – even if wine, the gastronomy and the palace are also a work of art.

4.2. How the Château La Coste collection was built

Paddy McKillen has been a collector of art for a long time but never at the grandeur of CLC. He collected art and exhibited in his homes in Dublin and California, he moreover would exhibit his artworks in some of his finest hotels – Claridges, The Connaught and The Berkeley. McKillen's hotels have always been decorated with artworks and also been restructured with star architects. When he bought the vineyard in 2002, it was initially for the wine and still is to this day: a huge investment was made for the wine to become bio dynamic and of higher quality. So how did the artworks start to become an essential part of CLC?

McKillen said when he entered into the CLC for the first time “I didn't even drive 20 metres – I decided to buy it right there, because it had a magical feel” (Château La Coste 2018, 19). He saw CLC's potential from the very beginning. When he became the owner of the property, he brought a Calder that was already part of his collection and he wanted it to be outside. So, he placed the Calder, *Small Crinkly*, a 1976 on foot mobile in the oak forest of CLC. This is where the idea of placing artworks outside came to McKillen. From this Calder a huge collection grew.



Figure 1: Château La Coste (2020), view of the entrance into the art centre, work by Tadao Ando.

Since the wine was the main project of McKillen, the works on the property were on the new wineries until 2008. It was only in 2011 that the art and architecture department and tours were opened to the public. The art centre was constructed by Tadao Ando and holds the front desk, the bookshop, and a restaurant. The art centre is built in a v-shape around which there is a shallow pool surrounding it. On this water plane three artworks were placed: Sugimoto, Bourgeois and the Calder – that was firstly placed in the oak forest. This was only the beginning. Today the park is filled with 30 artworks and architectural pavilions from the most renowned contemporary artist and architects.

The artists and architects are welcome to build an artwork anywhere on site, as long as there is respect for the other artworks already there and the environment. This leaves great liberty and creativity for the artists and it is one of the reasons why so many artists have come. For example, Tunga's *Psicocompos* is three porticos made from quartz, glass, magnets and took more than a year to build. The artist stayed on site throughout the whole production. This is not a unique example, numerous artists stayed to see their constructed. Most of the artists and architects that come to build an artwork are friends with the owner or have worked with him before. This proximity of the artists and the owner is felt when seeing the final work inaugurated.

4.3 Applied theories to Château La Coste

In this chapter we will apply our grounding theories to the case study of Château La Coste. The reason for doing this is to understand the contemporary private collections and in particular where CLC stands in the contemporary art market. We will first understand it from the earliest theory, from the birth of museums, and see how the grounding theories of Enlightenment may be applied. Following these notions of collecting and exhibiting to the public we will move on to the contemporary art world. The concepts again will be taken from our earlier research and examples from chapter three.

4.3.1 Application of earlier private collections opening to the public

We will firstly be basing our analysis of Château La Coste on chapter two – the birth of museums and the cabinets of wonders. This section will enable us to see the divergence of the original notions of museums and how differently or not the CLC was constructed.

The origin of the word museum is linked to the collections of objects in a specific place, the cabinets of wonders and libraries. Patrick McKillen originally collected artworks to be placed in his luxurious hotels. However, CLC no longer follows this traditional method of collecting. The concept of the CLC is unique: new artworks and architecture placed outside in permanent site-specific locations. The CLC does not collect objects and artworks to place them in *Wunderkammern*. CLC commissions artworks to be in the outdoor vineyard and forest. This is a huge divergence from the classical 16th century manner of collecting, yet not so much in the concept of collecting. By this we mean that, like Patrick Mauries⁸ states, the artworks are placed in their location to be “suspended between art and nature, thus investigating them in a new value and new meaning” (2011, 119). Whether outside and commissioned or within a cabinet the concept of bringing value and meaning to the artwork is the same. Moreover, like in the 16th century, when these objects were placed in cabinets to be studied to be understood deeper and more accurately, I argue that this is also the case for the CLC, i.e. an Andy Goldsworthy outside aids us in better understanding the beauty and meaning of the artwork in front of us.

⁸ See chapter 2.1.

The first author we will apply to CLC is Adorno. Adorno believed that with museums being constructed a “neutralization of culture” would emerge (1967, 175). That an artwork so to say will become stuck in a white wall museum. Meaning the growth of knowledge would become static – we keep in mind that this are the 1970s and the concepts of beauty and aesthetics have not yet been fully understood. The CLC has not fallen into the white wall museums as all the artworks are outside. The artworks are all affected by their surrounding and change constantly with seasons and weather. Adorno also points out that not everyone can access the artwork on an intellectual level, but everyone can on a physical one (Adorno 1967). We see that CLC corresponds to this problematic that could be felt in a museum. The CLC artworks are outside and very interactive, these contemporary artworks are engaging the visitors on a physical level, that may lead to a later intellectual understanding. However, unlike a classical museum like the Louvre, there is at CLC a higher possibility of comprehension towards the artworks – figure 2, below –: e.g. the feel, the lighting, the material, the engagement, the movement.



Figure 2: the children interacting with artwork by Tom Shanon, The Drop

Here I would also point out that all the architecture and artworks are constructed and build for the CLC in a specific place. The artworks and architecture will never be removed from site and be placed within a building, or anywhere else. An example of a successful exhibition of an artwork is the collaboration between two artists Tony Berlant and Gehry. This was a collaboration to find the best way both could exhibit their works within the environment. This example shows precisely how CLC art and architectures are not static nor

stuck in an environment that isn't theirs. There is in this case no neutralization of culture, but rather a development and enlargement of it.



Figure 3: Marriage of New York and Athens (2018) and three tower pavilions (2019), view from the art and architecture walk, work by Tony Berlant and Frank O. Gehry, Château La Coste.

Foucault's understanding of discourse for museology goes in deeper than Adorno as he says the "represented is now going to fall outside representation itself" (1966, 251). CLC follows this by showing artworks that represents more than the artwork alone. CLC has a classification of all the artworks on site, they have a well-documented file with the dates, artists and materials, however, for a visitor, this is not necessarily the case. A visitor at CLC may wish to have a guide and follow the path, nevertheless, most of the visitors take the liberty in walking along their own path and at their own pace to see, touch or not even notice an artwork. This is a form of freedom that was not seen in the early Enlightenment years. Those Enlightenment years were more concentrated on the knowledgeable thinking, unlike today where we prioritize the emotional and experimental aspects of being confronted with an artwork.

An example that I would like to analyse to demonstrate this notion of representing and representation outside itself is the artwork by Richard Serra, *Aix*, 2008. The artwork is composed by three enormous sheets of metal placed into a hill at different level. This would be the representation itself: industrial metal sheets in the beautiful surrounding. However, as the artists himself explains, “in the landscapes pieces the redefinition of the site becomes the content of the work” (Edelmann 2016, 248). To fall outside the representation of this artwork, is to see it with the surrounding, it redefines the topography of the landscape, touching the sheets makes you feel small and allows you to see a new perspective.

Later in the 1990s, Hooper-Greenhill explains further Foucault’s understanding as she states “it is no longer the identity of several parts, but the identity of the relationship between the parts, and the functions which they perform” (1992, 17). This theory helps the understanding of artworks in their full insight and is highly applicable to contemporary collections, artworks and museums.



Figure 4: *Self-portrait: cat inside a barrel* (2013), Tracy Emin, view of *Château La Coste* (2019).

Tracey Emin’s *Self Portrait: Cat Inside a Barrel* is a perfect example to elaborate on Hooper-Greenhill’s multiple levels of understanding and artwork. The art installation is hidden a distance away from the path where wine barrel is placed at the centre of a platform and inside the barrel is a white cat (figure 4). The relation between the structure, the artist and the meaning is essential to understand the artwork. Tracey Emin is an autobiographical and confessional artist; her person and her artistic movement must be understood to fully comprehend her work. This artwork is one that would reveal to me a little more every time

I visited it. The view from the platform is unquestionably one of the most beautiful outlooks on the property. We however do not notice the cat, until we look inside the barrel – you must lay on the floor to see the artwork. The artwork has numerous hidden meanings within it. A deeper understand than seeing a white cat is; cat in the English slang is *pussycat*, in urban English has the connotation of a sexy woman, and the cat is white: purity, innocence, virginity. The plurality of this artwork is endless. Tracey Emin goes even deeper into the sublayers of understanding fully her work, as stated above to see the cat you must physically lay on the floor – again the sexual connotation to the position of seeing the artwork. This artwork is what I believe Hooper-Greenhill means in understanding different levels and relations of the artwork: the path, the view, the object, the animal, the colour, the position, the smell... all these senses are needed to understand all of Tracey Emin's artwork. I would moreover argue that Hooper-Greenhill's example of the teaspoon as a social constructed idea rather than rational explanation is also understood with Tracey Emin's, *Self Portrait: Cat Inside a Barrel*.

Lastly, we will see Tony Bennett and how for him the museum is an experience and not so much an educational activity. Tony Bennett argues that the first open air museums in England were offering an experience and were not providing education or knowledge for the visitors. In the art and architecture walk, there are numerous artworks that are entertaining, *The Multiplied Resistance Screened* by Liam Gillick, is a perfect example. This interactive installation is constructed by bright coloured sliding metal screens. Visitors are invited to move the screens around to discover new colours. This artwork is constructed to be entertainment, and experiment for the visitors (figure 5).

Tony Bennett has a grand understanding of the open-air museums and shows us this though the 1889 *World's Fair* in Paris. The Eiffel Tower was built for all social groups, a free concept from object and subject. CLC has also given visitors this freedom of seeing, consuming or experiencing the artworks on site. There are no rules for experiencing the artwork. The objective of showing art and architecture in an outdoor environment leaves the visitors free from a classical museum of bringing education to the people.

Château La Coste and the Uffizi Gallery alike, commissioned works for their sites. As these were artworks such as statues and paintings, these could have been moved to other places or locations. This was not the case due to the *Family Pact*, meaning the artworks would always stay in the place that they were commissioned to be. This is ubiquitous for

CLC's art and architecture as they are binding to their locations. While not binding to a pact, the construction cannot be moved due to the permits from the Puy-Sainte-Reparate – the commune that CLC is attached to – and the lifeless contract that it entails. The Sir John Sloanes museum follows the same principle: all objects within the house must stay within the building. This concept of protecting artworks in a given location is something dating back to 1737 and is something that Patrick McKillen follows religiously.

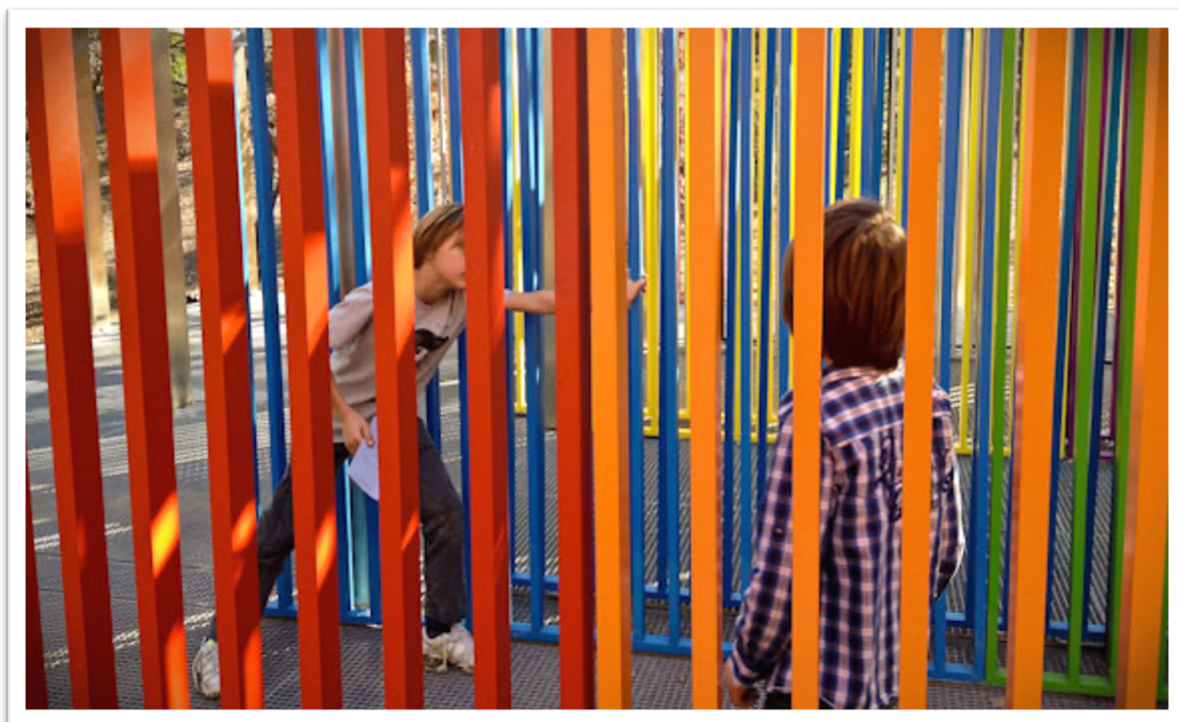


Figure 5: Liam Gillick, Multiple resistance screened, 2009. children interacting with the artwork at Château la Coste.

In this understanding of CLC we are showing that the notions of museum from the cabinets to the open-air museums have not changed greatly for the contemporary museums. It is essential to see this study as a growth of theories and concepts to apply or contradict to today's contemporary museums. From the cabinets as a collection of objects, we see how CLC have placed the art and architecture back in their original environment or more correctly stated, have been constructed and never moved from their location. As Adorno was concerned for the neutralisation of culture, CLC has not fallen into this trap. CLC does not conform to white wall galleries nor are the art and architecture static in their locations. They are physically static as they cannot be moved, however the works evolve with time and change perception with the seasons. The ordering of art and architecture within the CLC has a multiple level of understanding, as it is also the relation between things. All the artworks

on site are connected and in harmony. Moreover, works also in correlation between them. The more recent researcher is Tony Bennett, who states that the art and architecture of today is leading to an experience of works rather than an academic understanding. I view this concept as the emotional understanding of artworks, that is another topic of understanding and consuming an artwork. We must not underestimate the importance of the emotional and the experimental comprehension of artworks.

We have seen in this chapter the development of early theories on museums and consumption of art for the CLC. The growth of concepts is essential to understand what the CLC is doing by opening the collection to the public, and even more because of the public. Unlike the *Uffizi Gallery*, the *Louvre Museum* and the *Sir John Soanes Museums*, that opened as museums by default, the CLC is constantly being constructed as a museum from the first artwork to this day. This grand difference leads us directly to our next chapter on the contemporary concepts of the contemporary art collection opening to the public.

4.3.2 Application of private contemporary art collection opening to the public

As our case study is Château La Coste and we are trying to understand how general concepts of private collecting then opens to the public, we will apply the above theories of chapter 3 to it. The structure will follow our previous section however linking the theories to the contemporary collections.

The first thing to understand about contemporary art collectors – since 1972 when Robert Scull sold artworks from living artists – these collectors buy from living artists, directly or indirectly from the artists. The fact that collectors like Patrick McKillen buy artworks from a living artist is a risky endeavour and an investment that may not yield. The art collection of CLC falls under the contemporary – taking the dates from our previous chapter 3.1. The oldest artwork on the property is the houses by Jean Prové, *6 x 6 and 6 x 9*, built in 1944, which function today as exclusive hotel rooms and a library. Apart from these two houses, all the art and architecture on site are from 2003 onwards. The collection, other than its dates, follows the fragmented mixed media concept of contemporary art. We may find at CLC: paintings, sculpture, installations, music, performances, cinema, immersion exhibitions, etc. If someone would want to understand what contemporary art is, a day at CLC would answer all their questions.

In chapter 3.1, we saw how artists can self-promote their art. That contemporary artists are less likely to be affiliated to a gallery than in the previous century. The artists today have a direct link to their sellers, they are in need of investors more than promoters. This is noticeable in the way CLC invests in projects for the artists: once the project is accepted to CLC, the production costs are totally absorbed by CLC. This mutual advantage is highly profitable for both sides, and more so for society as a whole. The CLC has also been able to bring together artists that would not have had the opportunity to work together otherwise. An ongoing construction of a unique collaboration are the three staircases of Louise Bourgeois, *Je fais, je défais, je refais*, with the green dome by Jean Nouvel to hold them. There is also an earlier example of a collaboration between two artists that Patrick McKillen united to produce the *Three towers* of Frank O. Gerhy holding *The Marriage of New York and Athens* by Toby Berlant (figures 3). All the artworks created on site by CLC are from living artists – some have passed away before the end of their construction, for example Oscar Niemeyer; however, most see their final artworks inaugurated. Patrick McKillen in an interview said that “many artists were existing friends before the project but working together brought them even closer” (Edelmann 2016, 10). The proximity of contemporary art collectors and the contemporary artists in the 21st century is closer than ever.

CLC does not have exclusivity on artists exposing their works inside or outside. The galleries on the property are purely to show artworks. The CLC can partner with other existing commercial galleries, for example, the Jean-Michel Basquiat exhibition was in partnership with Erico Navara Gallery, and the Jean-Michel Otoniel exhibition was produced with the gallery Perotin. However, CLC function within the galleries is purely to exhibit art, the CLC does not sell the artworks, it will however put the clients in contact with the artists or the gallery. This is a concept of philanthropy that we will see later in the analysis of CLC. This freedom of CLC not becoming a commercial gallery, is a concept to exclusively aid the artists, there is no direct economic benefits for CLC. The CLC promotes and connects the artists with future potential clients – CLC function as an agent.

An exhibition that sold very well at CLC was *Drawing of the past 31 years* by Yoshitomo Nara. This was the artist’s second exhibition in France and the last one in Europe was 15 years ago. This exhibition had past drawings but also artworks that had never been seen before, along with two large canvases that were later sold at Sotheby’s auction in 2020.

The exhibition brought many clients and much visibility for the artist. By proceeding with this concept of gallery, CLC does not interfere in the contemporary art market, it helps connect the artists and sellers, but it has no word in the matter of selling.

The artists that exhibit or produce an outdoor exhibition have little promotion made by CLC. CLC launches the inauguration and publishes the event on their website; however, they do not advertise like a commercial gallery would. The power of the communication of CLC is not the CLC itself but the visitors and the artists. When visitors come to CLC they take photos of numerous artworks and post them on social media, just as the artists do when they revisit their works. For example, the exhibition by JR, *Mind the Gap* in 2018. JR produced a video for his solo exhibition, and this was seen 1.1 thousand times. From the statistic of contemporary art buyers in chapter 3, “75% of art buyers use Instagram to find art to purchase” (Read 2020, 5), we see the importance of this interface for the contemporary art market. This indirect marketing channel is very strong, and we will see in chapter 5, my experience with the visitors, how this channel is so powerful today.

Château La Coste does not enter directly in the contemporary art market, since it does not act as a commercial gallery. Yet, it plays a role in the hybrid models of galleries in the 21st century. The gallery show-rooms at CLC allow other galleries – Perrotin or Erico Navara – to exhibit their artists in a new location, to expand the visibility and grow the network, of the gallery name and the artists. In the case of a Gallery like the Gagosian, on top of having 16 physical galleries, a place like CLC will enable them to target a new market in a new manner.

Another factor where Patrick McKillen does not interfere in the contemporary art market directly is regarding cultural property or legal procedures for the artworks. This is because all the artworks are built on site or for the sites, the artworks are exclusively property of CLC. This is a high advantage for Patrick McKillen as a private collector, as he does not limit his collection in any way, whether the artist is French or not, or considered a national heritage, these legislations do not apply to CLC. This form of collecting is important as it is a new way in the 21st century to collect without falling into the problems linked to cultural property. This arguably leaves more freedom for a wider and richer collection.

This aspect links to the second legal implications of collecting artworks: the taxations. CLC is a collection built in France from nothing, hence, France’s “*dation en paiement*”, that is an incentive to encourage the taxpayers not only to support the art sector

but also to donate collections to the public” (Hoon 2014, 51), is applied by Patrick McKillen. For the collection to be in France is also highly profitable in terms of taxes, as Patrick McKillen may deduce his taxes from the production and the exhibition of the artworks. Moreover, the fact that the art centre was opened to the public in 2011, allowed him to have a higher tax reduction on artworks, as in France if you open your collection to the public there is a furthermore tax incentive. We see numerous art collectors opening their collection in France, both Arnault and Pinault have their largest and most important collections in Paris. This is not a coincidence. As businessmen, they understood the profitability of opening their collection in France – with the advantageous French law system.

Another important aspect of contemporary art collectors today is, as Moureau Sagot-Duvaurox and Vidal state collectors “operate on both sides of the market” (2015, 12)⁹. Patrick McKillen is both creating demand and supply. The demand by welcoming artists to produce an art and architecture on-site – by increasing the production of the artists and the popularity of the artists. Regarding the supply, this new artwork increases culture and gives more to the visitor and the artists. This is also seen at the LVMH foundation, where the building is by Gehry and secondly the temporary exhibitions are unique installations for the site.

This section helps us understand where CLC as a contemporary collection stands in France and moreover on the market. The CLC has a complex relation with each artist on a personal level. CLC moreover promotes artists in an indirect way, by allowing them to produce monumental works and exhibiting. Exhibiting may also be within the gallery space but, as explained before, CLC does not sell artworks. Understanding also the tax and legal implication of CLC and the reason why it was established in France also enable us to place the collection within a contemporary context.

In this next paragraph we will understand the philanthropy behind CLC collection. Gerogina S. Walker is correct in that Patrick McKillen, as a philanthropist, is a “wealthy and influential collector” (2019, 16). We must understand the 21st concept of philanthropy not as a charitable case but as a profitable business as well¹⁰. CLC invests a large amount of money and time in the production of the artworks, in the artists, some productions have begun 7 years ago and are still underway. Patrick McKillen is a strong philanthropist in offering his

⁹ Further information in chapter 3.1.

¹⁰ Details on the philanthropist in 3.2.

private collection to the public, however CLC is also a business. By this we mean that CLC also has income, more so are making profits – not making Patrick McKillen less of a philanthropist but we must see the full picture.

Looking at CLC as a whole, the art and architecture walk has a fee of 10-15 euros per person – 200,000 visitors came in 2018 (Franceinfo 2019, 2) –, the 4 restaurants, the wine tours and wine shop, along with a luxurious hotel. Hence, while the art and architecture walk may not be profitable, the complex of CLC as a whole is economically sustainable. The art and architecture on the property are not directly profitable yet Patrick McKillen’s model of exposition art will stand with time. All the art and architecture on the walk are permanent, they undergo regular maintenance and are well looked after.

An artwork I will mention here to demonstrate that McKillen wishes to have the park sustainable is the *Oak Room* by Andy Goldsworthy, 2009. This artwork is an underground installation made entirely out of oaks that are placed in a circular dome (figure 6). I chose this artwork to illustrate the business and sustainability side of CLC because this work is permanent; however, Andy Goldsworthy’s outside installations are ephemeral. This is his first and only work outside that is sustainable with time, there is a plastic cover between the oaks and the ground to keep the work dry. From CLC’s point of view, this is highly profitable, as the work took a year to build and without insulation and protection the installation would have only survived two years. It is important to see that while the artists are free to produce what they like the artworks have to nonetheless bring profit in the long run, or they might not generate profit directly, but they have to be sustainable. The *Oak Room* is now standing and in perfect condition 11 years after its construction.



Figure 6: *The Oak Room* (2009), Andy Goldsworthy inside the artwork at Château La Coste (2019).

Another artwork that is interesting to see from the sustainable point of view is the work by Kengo Kuma, *Komorebi*, 2018, (figure 7). He created a structure between architecture and a sculpture. In his words: “The essence of my approach resides in the use of natural materials and the creating of airy spaces, open and filled with light. These principles are the opposite of all a concrete building represents” (Chateau La Coste 2018, 1). This artwork was initially constructed exclusively out of wood called the *brazilian walnut*, however with the strong mistral winds and the weathering the artwork was damaged. CLC reconstructed the whole piece and looks exactly as it used to, nevertheless, today, it has a concrete base and 1.5 tones of stainless steel to support the structure. Like Andy Goldsworthy’s, this artwork was slightly modified to have it sustainable though time.



Figure 7: Kengo Kuma, *Komorebi*, 2018, photo from Chateau La Coste

Patrick McKillen is today a well-established collector, a philanthropist collector. He has become in less than ten years a collector that the artists come to. By the same token, the artists come back to produce more works and ask to have exhibitions. His demands are growing. Currently: a Richard Roger, a Damien Hirst and an Oscar Niemeyer are under construction. Not only do the artists have high regards, but also other collectors, contemporary collectors, come from all over the world to stay in the palace for the art and architecture that they are surrounded by at CLC. I have personally toured collectors who wish to open a property like this one elsewhere in the world. Also toured a collector couple¹¹ that wished to install a James Turrell in their property in LA, hence came to CLC to see what

¹¹ Collectors names will stay anonymous throughout the essay.

Turrell constructed on site. These two examples show the prestige and reputation Patrick McKillen weighs today for the contemporary art world.

As for the structure of the CLC collection, we can understand it as a house museum, in that the whole estate is completely privately-owned and the owner's family lives onsite – Patrick McKillen's father and sister Mara who oversees all operations. I understood the CLC collection as a collector's private museum rather than a foundational museum¹². This is because the collection is not fixed, not completed, so to say. There are constantly new pavilions and artworks being placed on site. I will coin CLC as a “private museums and collection with the accessibility of the public” (Walker 2019, 161). It is interesting to see that until now CLC has no museology status, it is not under juridical law of a museum, it is a “Société civil d'exploitation agricole, SCEA du Château La Coste” (KILLEN 2001, 3). While the structure and running of CLC follows museum principles – visits, tours, galleries, artists, events, installations – it is not legally considered a museum. The CLC collection is until this day not part of the public sector, it is free from governmental obligations such as free entry for world cultural days, free for students, unemployed, etc.

While we consider CLC as a private collector's museum, as a form of house museum, it would also accurately fit as a sculptural park model. As we saw before with Tony Bennett, these outdoor exhibitions give an experience to the visitors. The outdoor environment gives a new dimension of possibilities and deeper reflections. CLC offers this model precisely, the two-hour walk to see all the artworks in the forest and vineyard. The walk of CLC is itself a reflection of artworks. As you walk on the path, you see the artwork in front of you, you notice one ahead, and you see a tunnel to go underground where once again is an artwork. The visitor understands deeper the artworks in CLC as they are each placed in a unique location for a purpose. The works are not moved nor have they been transported to CLC; they are site specific unique pieces.

The three case study examples of chapter 3.4 were chosen as to explain the theoretical ideas of contemporary collecting and models of exhibiting. The first, Inhotim, was chosen as Tunga initiated and saw a real need in opening outdoor collections. He convinced Bernardo de Mello Paz to build Inhotim, just like he convinced Patrick McKillen to go further in his collection of CLC. The Inhotim case is slightly different as only 6 years after

¹² See chapter 3.2 for more details.

its opening the park became a public property¹³. This was a way to ensure that the institution would be self-sufficient in the long run. This is something CLC has not proceeded in doing so far. Inhotim and CLC have many similarities in that they both are a complex park, they have onsite galleries, hotels, restaurants, and beautiful gardens. The difference would be that CLC is producing a final sellable product – the wine – on top of the experience of the artworks. One may argue that for a cultural concept such as these two to be sustainable, they must sell a physically consumable good.

The second comparison is the MACE, this is highly different to the CLC as the running and building of the collection is governed by the Municipality of Elvas. Yet, the whole collection itself is from a private collector, António Cachola. This collection is philanthropist in that it is purposely collected to be shown within a public building. The collector has a true vision of the collection, that it was to be exclusively Portuguese and it should mostly buy from emerging artists. When talking about a true vision, we mean that the red line through the collection is clearly understood and highly reflected upon. This is highly different for CLC, the red line of Patrick McKillen collection is blurred, there is not one movement, one medium, one nationality of artworks, it is a mixture of all contemporary artists. There is a range of art and architecture but evermore so of musicians and performers; there is also a sculpture by Michael Stipe – well-known artist as a musician, however, it was his first time as a sculptural artist. While this form of collecting is not traditional, it is what makes CLC art and architecture walk so rich in emotional experience.

Lastly, the Foundation LVMH. This collection was chosen since there is a clear similarity between the two collectors. They have succeeded in other business activities before investing and creating an art collection. The similarities in these two collectors are their ways of collecting artworks; they both worked with the artists previous to their collections. Bernard Arnault hired artists to design the products he would sell through his numerous brands but also commissioned shop windows by artists. Patrick McKillen worked with architects to design his hotels and more famously the lobbies and luxurious penthouses. This has helped these two collectors tie a strong bond with artists before they even collect artworks from them. This bond has helped them commission their exhibition spaces, they both called for Tadao Ando and Frank O. Gehry to build their art centres. It is interesting to

¹³ See chapter 3.4.1 for more information.

see that both collectors have gone through other channels of the contemporary art scene before becoming major contemporary art collectors today.

These chapters understand that every collection and every collector have a unique approach to collecting and exhibiting their artworks. While we have found similarities to the examples and CLC each collector and each form of collector showing the collection publicly are unique. The aim to compare and contrast these above-mentioned collections is to answer



Figure 8: The Music Pavilion (2008) Frank O Gehry, view of the artwork at Château La Coste (2019).

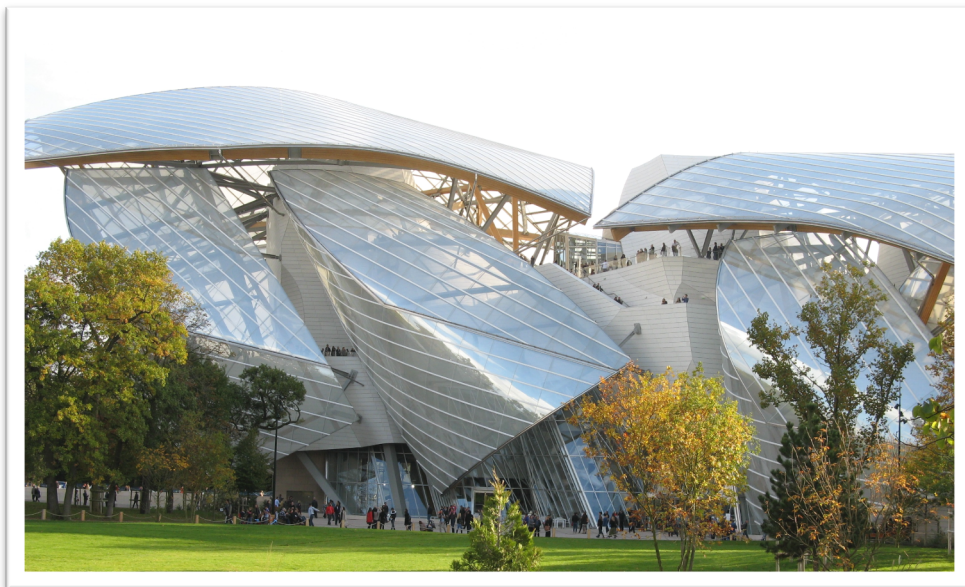


Figure 9: Fondation LVMH (2014) Frank O. Gehry

our internship report from private collections to public exhibitions, to develop the trends of contemporary collections growing and opening collections to the public. To reflect and compare CLC to well-established collections and to theories written on contemporary models of collecting aids us in understanding where CLC stands. Either a traditional philanthropist or a modern 21st collector that becomes philanthropic, it helps us in seeing CLC collection as both a gift to culture and a sustainable business. The house museum is a given model and cannot be applied step by step to CLC, however, it has given us a reflective thought on analysing this model of exhibiting a private collection. The examples of these other important collections have given a deeper view on how Patrick McKillen's collection was built and is still growing to this day. As CLC is a very recent case, it was important to see its global influence in comparison to other well-established collections. From these theoretical understanding applied to CLC we can now analyse my personal experience as an intern in CLC's art department.

5. The internship experience Château La Coste

This chapter is fully on our case study: Château La Coste. The first section will be on my personal experience, my roles and function within the structure of Château La Coste. Secondly, I will focus on the visitors as they were a large part of my internship. I gave around two tours of two hours twice a day. The clients were so divers making these visits so diverse



Figure 10: View of the Château La Coste from the art and architecture walk, (2019)

and enriching, here is where I learned the most on the representation CLC had on the outside and contemporary world. After the visits, I will talk about the importance of the galleries at CLC and their importance for the contemporary art market. Having spent a couple of weeks in the bookshop of CLC, I will talk about the importance of the limited books and prints that CLC produces and sells.

5.1 My internship

The Château La Coste hired me as an intern for four months, from the 15th August to the 15th December. I chose to start the internship during the summer break as it is their peak season. Starting during the summer allowed me to fully see and experience the CLC as most of the artworks are outside moreover, to move from one gallery to another it was also necessary to go outside. The location itself – Aix-En-Provence – is prosperous to a high tourist attraction during the months of August to October, then it becomes busy again in December for the Christmas holidays.

The title of my internship was ‘cultural mediation’ that was under the department of arts and architecture at CLC. My direct manager was Alice Kopp who managed all the interns, the guided tours and planning. The head of the department was Daniel Kennedy, he managed the whole art and architecture department team. He is the curator of the outside works and sometimes the galleries too, he is the link between the artists and the CLC. The manager of the whole property was Mara KcKillen, sister of the owner, who works hand in hand with him. They constructed the Château from a simple vineyard to a must-see location in the contemporary art world. As Mara told me during a coffee break, the place grew with time and artists have come and are still coming in numbers. Her aim is to form a family within CLC, to make people feel at home and feel that they could stay all day, with always something to eat and to discover an artwork. She helped me a lot in understanding deeper the aim of the Château and why they opened it in the middle of Provence.

My internship title: cultural mediation, could mean a lot and nothing, here I will explain my real functions at the CLC. The art and architecture walks were a very important part of my internship. This walk lasted for around two hours and would introduce you to 30 installations of the most known artists and architects in the contemporary arts. CLC’s clientele is very broad ranging from: spontaneous visitors, to architectural students, primary

school students, company seminars, to the collectors. The gallery work was another touring aspect, visitors again were very diverse, but here unlike the outside exhibitions these artworks were indirectly for sale. I would not the chateau would be seeing the artworks, however, as an intermediary and needed to know the artists and the concepts very well. Other than the touring, I was also in the library shop, where I would sell artistic objects, signed books, limited edition prints and silkscreens to clients. With the intern status, I was also able to touch other aspects of the CLC management, namely: the office work, the planning of tours, the exhibition installations, translations and improvement of cataloguing artworks.

5.2 The visitors of Château La Coste

The first visitors we will see are the ‘spontaneous visitors’ these persons are those that may come initially for the wine, as the wines are distinguished and known outside of France – 40% of the production is exported. This group of visitors may also be people that come for the restaurants. During the summer – June to September – a *Top Chef* jury Helène Darroze, who until today has two Michelin stars, was chef at the Villa La Coste. There is also another famous chef, Francis Mallmann, who opened his restaurant in partnership with CLC in 2014. These visitors are what I call the spontaneous visitors: i.e. they do not come initially for the art and architecture. They are drawn to the art and architecture once on site as the property is a total immersion of artworks and buildings from grand architects.

The CLC brings the spontaneous visitor towards the arts in a non-imposing way. This is done through the building, the winery by Jean Nouvel, the Francis Mallmann restaurant outside terrace by Daniel Buren and the other restaurants in the building by Tadao Ando. The decoration within the restaurants feature Louise Bourgeois sculptures and Jean-Michel Othoniel hanging from the trees. These are examples of total immersion throughout the CLC with art and architecture. Hence, indirectly, the spontaneous visitors ask and wish to know more about the art and architecture during the walk.

Another form of spontaneous visitors are the ‘Instagrammers’, who come on behalf of companies or themselves – an influencer or a public figure. These tours are given in a very different way as this visitors’ interest is in the picture that they post, hence not the artwork itself but the outcome of the artwork with them. Here, it is important to know what

the clients want and need and find the best spots for their photoshoots and at the best time of the day.

The property welcomes many seminars from different companies. They are also what I call spontaneous visitors as again their primary reason for coming to CLC was not for the

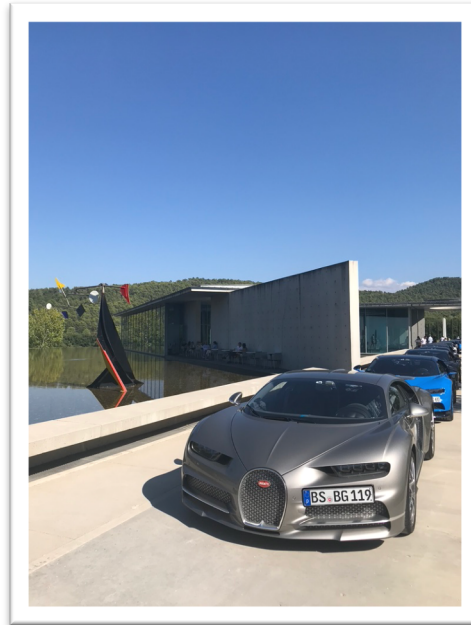


Figure 11: The Château La Coste with the Bugatti grand tour 2019, view in the background of Tadao Ando Art Centre (2010), Calder Small Crinkly (1976)

art. These clients come for their company and are more or less interested in the visit. In this case, the tours are usually shorter and in many languages. The languages that I would do tours in were French, English and Italian. The variety of persons in these tours was great and highly enriching. The Peugeot company came for the launching of their new 3007 car, and they closed most of the site. We were to assure them a visit when they wished, this meant numerous guides like myself were employed for the event. Moreover, there were also journalists and the speech you give to journalists is very different than that of the architecture students, for example. Photos below show another car event, the grand *Bugatti* tour of 2019, where all the participants and their cars stayed on property for two days.

Students constitutes a huge part of CLC's visitors. The majority of the students visited during the month of September. Regarding the schools, they ranged from 7-year-olds to 15-year-olds. These visits were shorter and adapted to the students' age. The visit would be more educational than that for adults. I was free to choose with their teachers how little or how much we would see. For the younger generations, my visit would be simpler and more

adapted to the age group. Examples would be for them to count the number of legs the spider by Louise Bourgeois, rather than understanding that it is the representation of her mother. The music pavilion of Frank O. Gehry was a great success and the students would be able to feel the vibrations when singing in the centre of it, again the age and story of Frank O Gehry was of little interest to them. The experience played a higher role than the knowledge aspect of the artwork. While less technical the visits allowed me to adapt and see deeper into the artworks, or at least view them in a new light.

The CLC is very keen in promoting this educational aspect of the tours and asked if I could produce a thematic visit for the children and their parents. For this event, I produced a *Land Art Atelier*. It consisted in a walking tour and a workshop, two hours in total. The walk was to see Andy Goldsworthy and Richard Long, two monumental works of land art. During the walk we would collect sticks, stones, flowers, pinecones, anything that would later allow us to produce our own land art piece. Then, in the workshop, the children with their parents could produce their own artwork. Again, this experience helped me to know more about the Land Art movement and to understand its experience fully. The educational and experience aspect of artworks is of great help for the children to comprehend it better.

The students studying architecture at university level were another challenge to overcome. They were more specialized than me in the technical terms and the visits needed to be very precise. I had to master the different materials and concepts of each artwork and have a wider view of architectural periods.

The collectors were probably the most interesting clients to learn from and tour around the property. They came for the arts. Their knowledge was already well grounded. Fascinating here is their curiosity about Patrick McKillen, why he would choose one artist and not another, the new projects that were underway. Collectors came by themselves or invited by the owner, they knew most of the artists and wanted to learn more about the process than the artists. Moreover, with these visits was the possibility of going into pavilions and other parts of the park that are usually closed to the public, for example, the crystal chapel called *Or Do*, by John Rocha. With collectors or exclusive guests, we had the possibility of giving private guided tours of the Villa La Coste collection – the hotel where Patrick McKillen has placed a large amount of his personal collection.

Lastly the public guided tours. These were twice a day in two languages, French and English. These people would come for the tour of art and architecture, they range from

families, to couples, to students, and elderly people. This is considered the classical tour of CLC: we visit most of the artworks on site, the outdoor works as well as the entry to the galleries.

5.3 The Galleries

The gallery work was slightly different than the guided tours, as firstly they are for free, and secondly not part of CLC. There are three galleries onsite with temporary exhibitions ranging from three to five a year. The galleries are Renzo Piano (figure 12) , and two Willmotte (figure 13).

Firstly, the galleries are free, meaning the hosts such as my colleagues and myself were well-informed on the exhibitions and explanations of artworks if one wished. But these were not official. The important aspect is that the temporary exhibitions in these galleries are not part of CLC. These galleries function as exhibition rooms and not as a commercial gallery. CLC does not sell artworks but, rather, is a place for showing artworks. The shows that were present when I was an intern were: Jean-Michel Basquiat, Yoshitomo Nara, Lilian Tomasco, Jean-Michel Othoniel and Trina McKillen. As hosts of these exhibitions we never sold directly the artworks, but we are well-informed to direct the client to the galleries that do sell the artwork or to the artists themselves. Before the show was opened to the public, I actively participated in the installation, questioning the artists many times to learn and explain better to the visitors their intentions with the art pieces.

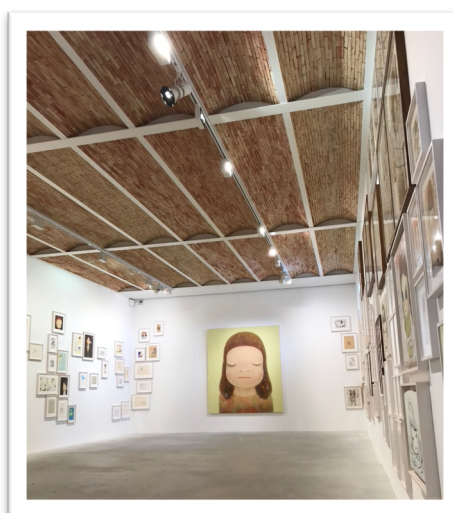


Figure 12: The Gallery Willmotte, at Château La Coste with exhibition by Yoshitomo Nara, Drawing last 31 years (2019)

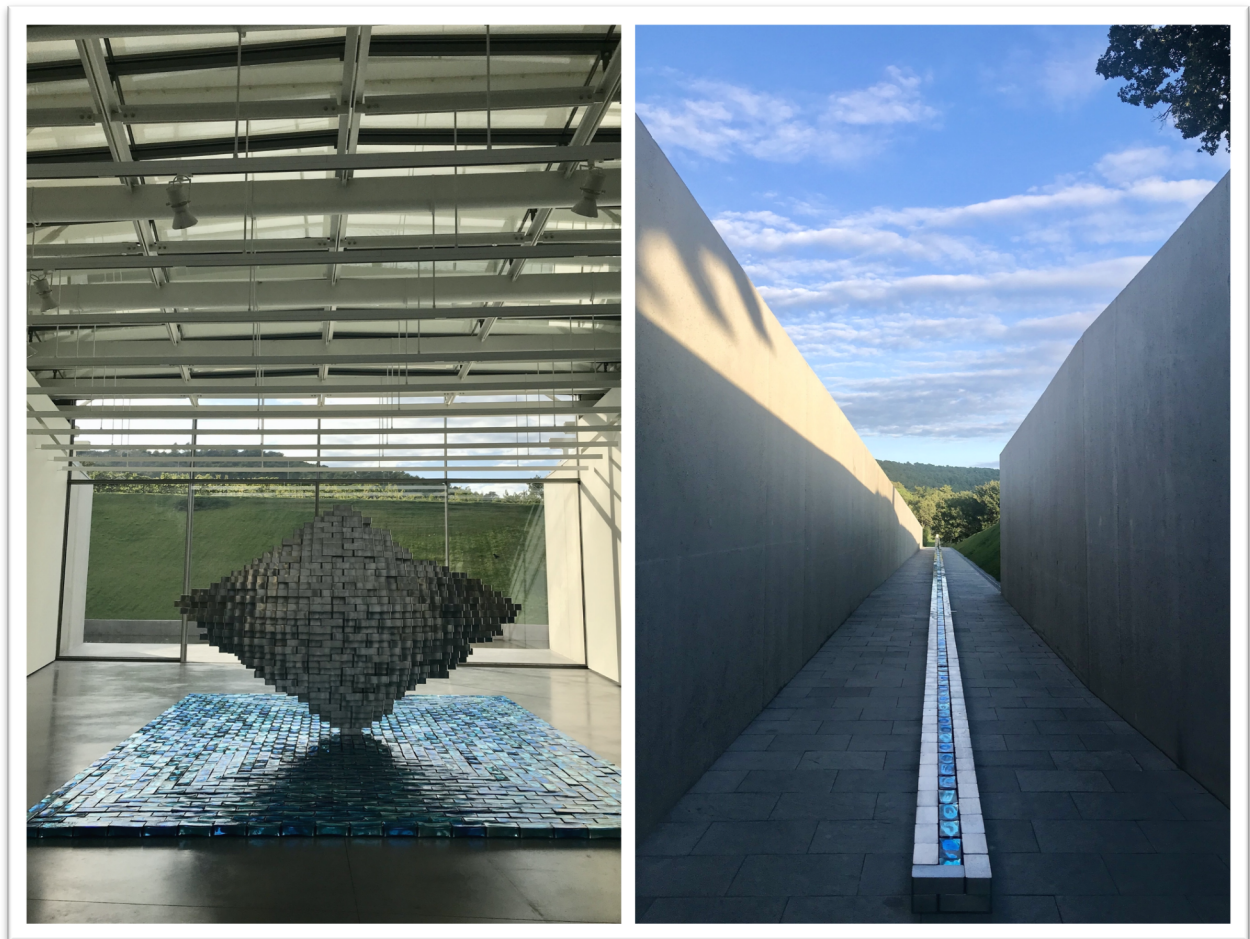


Figure 13: The Renzo Gallery with La Coste exhibition by Jean-Michel Othniel, Iles Singulieres (2019)

5.4 The Bookshop

The bookshop and the selling of some edition prints is, contrary to the galleries, a highly profitable and commercial business for CLC. The bookshop is at the ticket office and at the centre of CLC. Everyone, even people who come to the restaurants, must go through it. The book collection is very rich, with three main sections: the arts, the architecture, the Chateau La Coste editions. The arts book were all the artists that have had exhibition or who have permanent artworks on the property. The architecture section had numerous books and also prints and plans of the structure or building before the final outcome. Lastly the CLC edition were usually signed and limited prints of artists who came to produce a pavilion onsite. There is a book exclusively on CLC and the permanent artworks on site, along with catalogues of each exhibition and new installation.

My mission while working in the book shop, was to find all the books available on a particular artist or art movement to complete the collection. There was also an improvement made in cataloguing the bookshop when I was there. This was highly interesting as it is the backbone and the ability of Château La Coste to export its collection outside the property.

5.5 Global outcome of Château La Coste

The experience of interning at CLC was highly enriching on personal and intellectual levels. The complexity of the whole business is global and has enabled me to understand the art; in the artworks, the architecture, the food and the wine. As Mara McKillen points out, the whole domain does feel like one big family, with distinctive poles and businesses all merged onto one land. The gallery exhibition for example is composed by individual partnerships with the CLC and is not dependent on the art and architecture department, yet they work together and again it is felt like part of the domain.

My understanding of the financial and managerial aspect of CLC is limited as I was not part of that department, moreover the whole business is still very much directed by the family or family members. I nonetheless know that the investor in this project is exclusively Patick McKillen, he is the sole owner and investor in the CLC. We also know that most profits are made through the wine production and the restaurants, and there is no philanthropic model for these two businesses. It is however the art and architecture walk and galleries that make the owner a philanthropist. The ability to share the famous artists and architecture outside in a vineyard is purely done to bring forward culture and share future master pieces to the public.

6. Conclusion

This report entitled from private collections to public exhibitions is the result of an internship experience of 4 months at Château La Coste. The analysis was done to understand the importance of private contemporary collections opening up to the public. The Château La Coste opened only 10 years ago but it has become a “must see without moderation” (Carayol 2014, 2) destination for art lovers around the world. This report starts from the earliest private collections opening to the public to today’s most important private collections open publicly, to understand the trends and motives of collectors opening to the

public their collections. Therefore, this is an analysis of the contemporary private collections and its market, along with the modern trend linked to philanthropic businessmen and businesswomen. With this state of the art we were able to place Château La Coste and the private collector Patrick McKillen in the contemporary art system.

The second chapter of this internship report is focused on the historical context of museums and private collections. This theoretically-based research has enabled us to coin and understand the development of private collections birth into public museums. The word “museum” dates back to before Christ and has always been linked to the notion of contemplating something. In the 18th century the growth of *Wunderkammern* called *cabinets of curiosity* grew as the elite group of societies in Europe were collecting and exhibiting more artworks and beautiful objects from far lands. We saw the development of the modern museum concept through the 18th century to the 19th century in Europe. These new institutions were a new place of public engagement.

On one hand, we saw Adorno and his need to coin aesthetics as to understand fully the museum theory through the arts. He is nonetheless a pessimist, for him museums are not to be accessible to all, but only to the knowledgeable population. Foucault – who also criticised the museum –, on the other hand, believed in the power of Enlightenment, not that museums are a result of it, but as a means. We looked into his definition of heterotopias, ordering and classifying objects for the purpose of discourse and growth of knowledge. Leading from this concept of classifying we perceived how Hooper-Greenhill saw this through her example of the silver teaspoon, not just to classify it but first and foremost to include the social construction that may sometimes be more important than the rational. Lastly, as Tony Bennett utilises or contradicts all these authors, we focused on his ability to see even further as museums in numerous parts of the world were becoming vastly different in structural forms. The international exhibition would unify different cultural centres together, the fairs – world exhibition – and the open-air museums, representing then the farmers and not exclusively the elitist way of life.

These grounding chapters depict a state of the art, to understand the history of the museums. This is why we followed our research with three examples of the 17th to the 19th century collections to comprehend furthermore the applicable notion of collecting and exhibiting. Through the Medici family who collected art and placed it in the Florentine palace today known as the Uffizi Gallery. To the Louvre which was forced by the revolution

to be open to the people. Very different from the above examples, Sir John Soanes was a scholar, specialised in architecture, who travelled to Rome and brought all his drawings and artefacts back to build his collection. It was only at his death that he gave his whole collection and house to the state, to be left untouched as a museum.

The second theoretical research examines the contemporary art market. We explain in our analysis in chapter 3 that the beginning of contemporary art is understood to be from the 1940s. It is so vast in forms and mediums that it is not attached to a particular style or time. The artists within contemporary art are so globalized and different, it does not help to define better the movement. The market for the contemporary art encompasses all institutions within the art market, from independent artists' web pages, galleries and auction houses, collectors, and legal implications. As for the legality of the market, we know of tax incentives and the trade burdens that may be linked to owning a particular contemporary artwork rather than another. These collectors of contemporary art are much larger than in previous artistic movement as they are willing to buy at all levels of the market. Moreover, art collectors also invest in production cost for artists, they are to some extent agents of the artists. The contemporary art market is hybrid. We furthermore understood this from the definition of philanthropy. Today, collectors are not collectors exclusively for the sake of art but for the investment and prestige within society. The overview of sculpture parks and how they bring new forms of consuming and producing artworks is highly interesting for the contemporary world. This allows collectors to produce and collect art in a new manner. As a result, the visitors consume art in a new form, that is revealing new emotions and ways of seeing that could not be experienced within white walls.

We studied the example of three businessmen who collect and open their collection to the public in contrast with our case study. First, Bernardo de Mello Paz has created the biggest open-air museum to this day, with galleries and a grand botanic garden. Then, António Cachola, who, thanks to his collection, is the leader in Portuguese artworks and artists. He is highly interested in keeping and growing the culture of Portuguese artists and does so by exhibiting it in MACE. Lastly, Bernard Arnault has created under his brand the Louis Vuitton Foundation, a must see in the contemporary art world. He is a philanthropist who cannot be dissociated from his brand, yet his vision of the Foundation goes beyond himself.

Part two of the report is the internship analysis reflecting the prior theory and knowledge along with my personal experience at Château La Coste. The collection of Château La Coste is constantly welcoming new artworks to become part of the art and architecture walk. Indeed, the collection is exclusively built by Patrick McKillen, and besides his choice in artists and architects, the only other criterium that guides his selection is to respect the environment of the provincial countryside. As a whole, Château La Coste is a complete property, that one could stay in all day long – four restaurants, a hotel, three galleries, a winery and 400 acres of art and architecture around the vineyard.

Contrary to the cabinets as a collection of objects, the Château La Coste has placed the art and architecture back in their original environment, or more correctly stated, its artworks have been constructed and never moved from their location. Adorno was concerned for the neutralisation of culture, yet Château La Coste does the contrary. Indeed, Château La Coste does not conform to white wall galleries nor are the art and architecture static. They are physically static as they cannot be moved, however the works evolve with time and change perception with the seasons. The ordering of art and architecture within the Château La Coste has a multiple level of understanding, as it is also the relation between things. All the artworks on site are connected and in harmony. Tony Bennett states that the art and architecture of today is leading to an experience of works rather than an academic understanding. We view this concept as the emotional understanding of artworks, that is another topic of understanding and consuming an artwork. We are aware that comparing Château La Coste to the earliest forms of museums in the 17th to the 19th century may be farfetched. However, this was to show that while differing in time, the concepts of collectors' need to show their collections and the visitors experience with the artworks are the same than back in the Enlightenment period.

The contemporary theories applied to Château La Coste are also highly present. All the art and architecture onsite are from the contemporary art world. Patrick McKillen does invest in artworks; however, the biggest part of his collection is exclusive unique pieces built on site. For the contemporary art market, we concluded that this made Patrick McKillen an indirect investor in this market – not buying from galleries nor auction houses but directly from the artists. Patrick McKillen is understood as a modern philanthropist, as he offers his collections to the public, he is nonetheless not disinterested in the business aspect. The Château La Coste is a sustainable business, we understood this through examples of Andy

Goldsworthy and Kengo Kuma – these artworks originally ephemeral are lasting through time. From the approach of Georgina S. Walker, we hypothesised that the Château La Coste was a private collectors museum, as it is solemnly owned and managed by Patrick McKillen, the collector. The Château La Coste also fits Tony Bennett’s sculptural park definition, regarding the outdoor exhibitions given a new dimension for artworks and a deeper reflection for visitors.

The three examples were chosen to compare and contrast Château La Coste’s concept of exhibiting artworks to the public. Inhotim was chosen as Tunga initiated and saw a real need in opening outdoor collections. He convinced Bernardo de Mello Paz to build Inhotim, just like he convinced Patrick McKillen to go further in his collection of CLC. The Inhotim case is different as only 6 years after its opening the park became part of the public domain. The difference between these two would be that CLC is producing a final sellable product – the wine – on top of the experience of the artworks. One may argue that for a cultural concept such as these two for them to be sustainable, they must sell a physically consumable good.

The second comparison was the MACE, this is highly different from the CLC as the running and building of the collection is governed by the Municipality of Elvas. The collector has a true vision of the collection, that it was to be exclusively Portuguese and it should mostly buy from emerging artists. When talking about a true vision, we mean that the red line through the collection is clearly understood and highly reflected upon. This is highly different for CLC, the red line of Patrick McKillen’s collection is blurred, there is not one movement, one medium, one nationality of artworks, it is a mixture of all contemporary artists.

Lastly, the Foundation LVMH. This collection was chosen since there is a clear similarity between the two collectors, Bernard Arnault and Patrick McKillen. They have succeeded in other business activities before investing and creating an art collection. The similarities in these two collectors are their ways of collecting artworks; they both worked with the artists previous to their collections. Bernard Arnault hired artists to design the products he would sell through his numerous brands but also commissioned shop windows by artists. Patrick McKillen worked with architects to design his hotels and more famously the lobbies and luxurious penthouses. The bond between artists and collectors has helped the collectors’ commission their exhibition spaces, they both called for Tadao Ando and Frank

O. Gehry to build their art centres. It is interesting to see that both collectors have gone through other channels of the contemporary art scene.

These three collections established in the contemporary art system are highly important to place Château La Coste in this emerging and so diverse system. We notice throughout these comparisons that each example is singular. That every private collection is based on the collector's work, their desire of collecting. Therefore, there is always a part of an individual endeavour and thus uniqueness in the collection.

This uniqueness of Château La Coste was moreover felt as I pursued the internship. During the experience, I understood that all aspects of the management and vision of the domain are a unique process. The exhibitions were all managed differently, depending on the artists, the gallery and the investment for it. The guided visits were also unique in that each visitor – spontaneous, students, collectors and business seminars – would be given a different approach to the tours at the Château La Coste. The selection and construction of new artworks were moreover managed in a unique way, some would take years like James Turrell and others a day like Richard Long.

This report is aimed at discovering the momentum of contemporary collectors opening their private collections publicly. From the above conclusions of the theoretical research we see that the contemporary art market itself is undefinable and that the collectors who are part of this movement are undefinable themselves. Previous artistic movements were coined due to an artistic style and time period. On the contrary, the contemporary movement refers to a beginning without an end, to an expression without a medium. Collectors today are confronted with numerous art forms in numerous different means, contemporary art today is everywhere. As seen with Patrick McKillen, opening an outdoor art and architecture walk, with galleries, a music pavilion and an auditorium is moreover a reflection of the diversity of arts within the contemporary. The Château La Coste proposes a unique experience in various ways, the approach of art is considerably different. The contemporary art system today englobes a large spectrum of artworks and persons than ever before, the actors of this systems and undefinable making them unique and timeless. The artists and collectors within the contemporary world can only be defined as singulars.

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