



How the art market handles confinement

4-Institutions

Just like artists, institutions that rely on financial support from visits are suffering a lot from this crisis. We interviewed the Parisian art dealer [Françoise Livinec](#) whose [special art place](#) in Huelgoat (Brittany) is only open during the summer. To set the context, Livinec transformed an old school for girls built in 1810 in an art exhibition space. This location has an esoteric and spiritual atmosphere charged with history, and it welcomes philosophers, artists, curators and writers every summer to exhibit, engage in talks and workshops.

For her, nothing replaces the sensual power of art that one can feel by seeing, touching... even smelling an art work! However, digital communication can provide an alternative to physical meetings and give a sense of solace while strengthening the links between people. For instance, after her network expressed the desire to have their artworks on their wall during this period of confinement, she had an idea. Everyday she receives pictures from collectors in their house, illustrating artworks that they discovered from her, which she then compiles and shares in a daily newsletter. She allows the creation of a space at the crossroads between intimacy and virtuality, where one can remember that art has no frontier.

In her own words: "Every crisis is a revelation of who we are and what makes us tick. Collectors who have taken time to come to Huelgoat, to meet the artists, to share moments together, are pleased to live with their paintings. In these moments of confinement, the works of art send them back to all the shared moments of culture. I've rethought my entire programming for this summer at the Ecole des Filles. We will not be able to pretend that nothing happened".