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Special art issue

Frieze Art Fair crosses the pond
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Artists at the center

Art & Music Inspired by art



Gerhard Richter, Abstrakt Bild (Faust), 1981 Courtesy: Deutsche Bank Collection

Fostering creativity is one of the pillars of Deutsche Bank's commitment to corporate citizenship

Sparks

Art builds. Art questions. Art transcends borders. Art works.

As an organization that values creativity and innovative thinking, Deutsche Bank recognizes the vital contribution of artists and museums to economic vitality and cultural progress.

For more than 30 years, we have supported contemporary art through acquisitions, sponsorships of groundbreaking exhibitions and partnerships with diverse arts organizations. This support has fostered encouragement for many significant artists to further develop and pursue their ideas.

Ideas are an important concept behind our art program. Ideas have the ability to transform the way we think about ourselves and regard others. They help to create new perspectives concerning our everyday realities. Art has the power to challenge conventions, reach across borders and create a dialog or philosophical exchange.

For these reasons, Deutsche Bank values the role of the individual artist as both provocateur and social entrepreneur.

Ideas are why the Deutsche Bank Collection focuses on acquiring works on paper which feature the preparatory study, the sketch, the search process. As Friedhelm

Hütte, Global Head of Art at Deutsche Bank, explains, "paper is where the creative process begins. It's where the sparks are thrown and ideas are explored."

A collection of ideas

From the beginning, the Deutsche Bank Collection has changed with the times. From an initial focus on German-speaking artists, the collection has become as global as Deutsche Bank itself, with artists from emerging markets in Latin America, Asia and Africa increasingly represented.

Located in over 900 branch offices in 45 countries, the collection is one of the largest and most comprehensive corporate collections in the world. Unlike most corporate collections, which are often kept private, artworks from the Deutsche Bank Collection are loaned to museums and major art institutions around the world for others to discover and enjoy.

The collection is managed by a professional curatorial staff in Frankfurt, London, New York and Hong Kong. Annual acquisitions keep the collection fresh. Guided tours for employees, visitors and clients offer opportunities for educational enrichment and curatorial insights.

Continued on page 2 »



Opinion

Gary Hattem



Smart art

For nearly three decades, Deutsche Bank's global commitment to the fine arts has not only resulted in the world's largest corporate art collection, but has placed us at the center of civic discourse in many of the communities throughout the world in which we operate. We have chosen to act on that unique vantage point in recognizing and supporting the role of the arts, design and creativity to tackle today's profound challenges of environmental sustainability, poverty and community fragmentation.

The intersection of art and design with issues of community and sustainability defines a frontier of opportunity for Deutsche Bank Americas Foundation. Spring 2012 positions New York City as a showcase for what the future holds. Our sponsorship of Frieze New York and the Whitney Biennial presents the freshest perspective on what is on the mind, and coming out of the studios, of the world's most spirited artists.

To give voice and to ensure access to those communities most at risk, we have made philanthropic grants to cultural institutions that are propelling the use of digital technologies to reach new audiences and deepen their community roots. We are fully engaged in the start-up of both ArtPlace and Spaceworks as pioneering public/private partnerships that further the goal of placing the artist at the center of how we create vibrant communities.

As individuals and as institutions, we are driven to define our context, our sense of place, to make our work and lives relevant and of value. By offering a common language, the arts provide the means for us to communicate with one another, even the chance to make us better.

Gary Hattem
President, Deutsche Bank Americas Foundation
Managing Director, Community Development Finance Group

Passion to Perform

Art & Music

Inspired by art

See more
Download our Art works app from
iTunes or Android Market



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Art works

Integrating contemporary art into the workplace is a signature of the bank. Art is around every corner, in reception areas, next to elevators, in conference rooms, with museum-like identification labels and organizing principles so staff and visitors may know and understand the works better.

At the Deutsche Bank Towers in Frankfurt, each floor is devoted to one artist. At the bank's US headquarters at 60 Wall Street, every floor has a different theme.

"Art is a window that brings the outside in. The presence of contemporary art at work brings home topical concerns such as cultural perceptions and the complexities of human relationships. It prompts us to question our preconceptions and engage with the issues of our time," says Liz Christensen, the bank's curator in the US.

Spreading the word

In keeping with the belief that art is about sharing ideas, the Deutsche Bank Collection is as likely to be seen outside the bank's buildings as inside. "The purpose of the collection is not to accumulate beautiful works that only we see," says Christensen. "We expect to share our art with others."

The curators regularly organize traveling exhibitions of works from the collection. "Beuys and Beyond – Teaching as Art" attracted over 350,000 visitors when it traveled to five countries in Latin America in 2009 – 2010. The show highlighted two important Deutsche Bank initiatives: art and education. The Deutsche Bank Series at the Guggenheim in New York hosted more than half a million people in 2010.

The monthly online art magazine *ArtMag* (db-artmag.com) features in-depth interviews with artists from the collection and selected

exhibitions related to Deutsche Bank.

Through its ongoing "Artist of the Year" initiative, the bank works with outstanding international artists at the beginning of their careers, such as Wangechi Mutu, Yto Barrada and Roman Ondák.

Deutsche Bank has enjoyed an exciting 14-year partnership with the Solomon R. Guggenheim Foundation, creating exhibitions in New York and Berlin and co-commissioning world-renowned artists to create unique works at the Deutsche Guggenheim.

Located on the ground floor of the bank's Berlin office, the exhibition space will continue to offer exhibitions, music and cultural programming, including shows by the "Artist of the Year."

Deutsche Bank will also continue to support other museum exhibitions by major artists who are exploring the dynamic changes, interconnections, history and social issues that affect our global society. Recent partners in the US include the Whitney Museum of American Art, Los Angeles County Museum of Art, the ICA in Boston and the Museum of Contemporary Art of Chicago.

"We are not involved in art to make money. Nor is it a luxury. We believe art is a necessity for positive growth and a way to stay in touch with our ever-changing world. Arts organizations and institutions with a commitment to strong education programs are part of our strategy for building better communities," says Gary Hattem, President of Deutsche Bank Americas Foundation.

Legendary German artist Joseph Beuys has had an important influence on the development of Deutsche Bank's relationship with art. Beuys saw art as a common language, as a platform for teaching and as a catalyst for positive change.

Deutsche Bank continues to champion those values through alignment with creative thinkers and innovators in art and business. ■

Art by numbers

The Deutsche Bank Collection was started in 1979

Today it contains more than 56,000 photographs, prints and drawings

The collection focuses on new, international contemporary artists

More than 95 percent of the artworks are accessible to the public

There are approximately 3,000 works of art on display in the bank's Wall Street office

"Art is a window that brings the outside in. The presence of contemporary art at work brings home topical concerns such as the changing world, inequality and the complexities of human relationships"

Liz Christensen
Deutsche Bank curator



Penelope Umbrico (2010 Deutsche Bank NYFA Fellow, 2011 Guggenheim Fellowship Recipient), 7, 526, 056 Suns From Flickr (Partial) 7/17/10, 2010 Courtesy: Deutsche Bank Collection

Social Investments

Healing Haiti

Imagining and building a different future

Restored



Artist at work, Josue Blanchard, 2012 Photograph: Kate Evarts, Architecture for Humanity

Deutsche Bank has been working to help Haiti rebound since the earthquake of 2010.

In the immediate aftermath of the disaster, Deutsche Bank committed its resources to support emergency humanitarian relief efforts. The longer-term strategy is to help the fragile country rebuild, with a focus on housing and job creation.

Significant attention has been paid to the development of new schools in Haiti, as part of this much needed investment in its future. However, building schools alone will not fully address the daunting needs of children within a society that has lost so much and where emotional wounds run deep.

For the children of Haiti an exposure to art is helping the healing process, affording them an intimate understanding of their past, present and hoped for futures.

A shared story

The nonprofit organization Architecture for Humanity uses architecture and design to solve social and humanitarian problems. The rebuilding of the island's schools is one of a number of projects it is working on in Haiti today.

Architecture for Humanity is working to make sure culture is included in the reconstruction through a civic art program that places outdoor art installations by local artists in school campuses. Deutsche Bank is providing funding to install art in 10 schools.

Each of the artworks in development is specific to its location and environment. Teachers and students are taking part in workshops with the artists to contribute views, stories and feelings. "It's important that the art work has a strong

relationship to that particular school and reflects the ambitions and character of that micro-community," explains Kate Evarts of Architecture for Humanity.

The ambition of the project is that these works of art will inspire the current generation of Haitian students with a sense of pride in their culture and hope for the future.

"We believe Haiti needs the restorative effects a civic arts program could bring. Civic art helps us appreciate the culture and community around us. It will be an honor to include these works of art in our schools," says Evarts.

The project has captured the imagination of Haiti's artist community, with more than 25 artists applying to take part. ■

openarchitecturenetwork.org

"It's important the art work has a strong relationship to that particular school and reflects the ambitions and character of that micro-community"

Kate Evarts
Architecture for Humanity

Stepping stone

Replacing the homes destroyed by the 2010 earthquake has been an uphill challenge despite the efforts of the local government, development agencies, NGOs and donors.

The country continues to be immobilized by the historic lack of a housing production industry, including the basics of zoning and building codes, a land registry system and mortgage finance options.

The emergency circumstances of post-earthquake Haiti persist with families continuing to live in temporary housing that, in many instances, is no more than a tent along a roadside.

Housing that is planned for the country has, rightfully, focused on delivering shelter to the country's most vulnerable citizens.

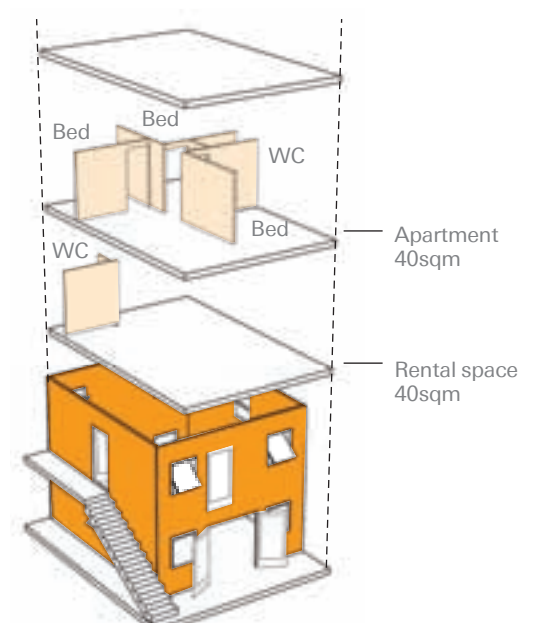
Deutsche Bank has chosen to focus its housing program on providing ownership options for the country's fragile middle-class. Along with the Mexican-based cement company Cemex and the local WIN Group, Deutsche Bank is advancing the development of "The Entrepreneur House."

"Our intentions are to deliver a new housing typology of a two-story building that affords the buyer the opportunity to run a business or generate income from a ground floor commercial space. In addition, we have structured a 'soft second' mortgage product that would allow a buyer to overcome a lack of a down payment to qualify for a conventional mortgage," says Gary Hattem, President of Deutsche Bank Americas Foundation.

The Entrepreneur House is being piloted as part of a settlement of 250 planned homes in the vicinity of Zoranger, with a constellation of these new buildings forming the commercial hub of what is hoped will be a viable mixed income community. ■

Entrepreneur House Sofia

New income-generating middle income housing for Haiti



Art & Music

Frieze crosses the pond



Frieze New York, Randall's Island Park Photograph: Niv Rozenberg, Art Direction: Graphic Thought Facility, Courtesy: Frieze

Island of ideas

A new place in New York to explore the best international contemporary art

Contemporary art encourages new ideas and fresh perspectives for shaping the future, and Deutsche Bank recognizes the extraordinary impact that a thriving art scene can have on transforming cities and communities into vital, cultural destinations.

Every October, Frieze London attracts more than 60,000 visitors from around the world to see work by more than 1,000 of the world's leading artists in an enormous tent in Regent's Park.

Now Frieze New York brings to Randall's Island the model that has made Frieze London one of the most influential contemporary art fairs and a fixture in the calendars of art lovers worldwide – exceptional art presented in a unique setting.

Deutsche Bank has been the main sponsor of Frieze for the past nine years, in a partnership based on a shared passion for contemporary art. Sponsorship of the very first Frieze New York and Frieze Masters in London expands this relationship and continues a tradition of discovering art in unexpected places.

"Deutsche Bank's commitment to and recognition of the value art brings to our global society is unsurpassed," says Amanda Sharp of Frieze.

Fostering dialog

Frieze offers an array of opportunities for collectors and visitors to see and engage with the art and artists of our time. In addition to seeing cutting edge works at 170 galleries under one roof, visitors to Frieze New York can take part in Frieze Talks, a series of panel discussions and presentations by respected figures from the international art world.

For Frieze Projects, a program of commissions, eight artists have been invited to respond to the park landscape on Randall's Island. The results range from Moroccan artist

"Deutsche Bank's recognition of the value art brings to our global society is unsurpassed"

Amanda Sharp
Director, Frieze



Performance, Frieze London Photograph: Matt Stuart

Latifa Echakhch's still life of hundreds of tumbleweeds, to a mobile home resembling a gigantic human body that functions as a performance space by Los Angeles-based artist Joel Kyack.

Pioneering figurative sculptor John Ahearn has reconstructed his legendary South Bronx Hall of Fame (1979), an exhibition that featured portraits of people from the artist's neighborhood.

Works from the Deutsche Bank Collection are on display in the Deutsche Bank lounge, with regular guided tours.

Highlighting the bank's commitment to supporting art and music internationally, the thematic focus in the lounge is on works on paper by multi-generational artists who use musical concepts to inform their visual art. They include Hanne Darboven, John Cage, Christian Marclay, Jorge Macchi, Jennie C. Jones and others.

Free tickets to Frieze are provided to local cultural partners of the bank. For Frieze New York, the bank has invited participants in the Deutsche Bank/NYFA Mentorship Program for Immigrant Artists. Together with Frieze and educational nonprofit organization 826 NYC, Deutsche Bank is also supporting workshops for young people interested in the arts and a youth guide to the fair.

As the main sponsor of Frieze London, Art Hong Kong and Frieze New York, Deutsche Bank is now sharing its passion for contemporary art on three continents. ■

Frieze New York is at Randall's Island, Manhattan from Friday 4 May to Monday 7 May 2012. Tickets are available online.

friezenewyork.com
friezeartfair.com
friezemasters.com



Artists Rigoberto Torres (left, in white undershirt) and John Ahearn (center) during casting of Carlos, with Fashion Moda co-directors, Stefan Eins and Joe Lewis (standing background, left to right)
Photograph: Christof Kohlhofer
Courtesy: Christof Kohlhofer and the artist

Frieze

Frieze Art Fair is one of the few art fairs to focus on contemporary art and living artists. It appeals to artists, curators, collectors, critics, gallerists and art lovers. More than 60,000 visitors attended Frieze London in October 2011. Over 500 galleries apply to take part each year. Deutsche Bank has been the main sponsor of Frieze London since 2004 and is proud to sponsor Frieze New York.

Social Investments
Creating entrepreneurs

Corporate Social Responsibility
Global Report 2011



Design for growth

Pratt Institute is central to the growth
of New York's creative community

Deutsche Bank has a long history of supporting institutions that link creativity and design to economic growth, environmental sustainability and community development. Pratt Institute and the Pratt Center for Community Development are among its strongest partners.

"Designing New York's Future," a new report by the Center for an Urban Future, documents the critical role New York's design colleges play as catalysts for innovation, entrepreneurship and economic growth across the city.

Drawing from institutional data, survey results and interviews with representatives from New York's design and architecture communities, the report places Pratt Institute on the leading edge of innovation and design entrepreneurship in Brooklyn and New York City at large.

"Pratt Institute and the Pratt Center demonstrate the transformative impact design can have on the local economy and community," says Mike Pratt, Chair of Pratt Institute's Board of Trustees. "We've known for a long time that the arts play a central role in increasing quality of life. Pratt is proving they are also essential to the bottom line."

Incubating enterprise

Much of the Institute's work to fuel the creation of new businesses is through the Pratt Design Incubator for Sustainable Innovation, which was founded in 2002 by Pratt alumna and professor Debera Johnson to help student thesis projects move toward viable commercial enterprises.

Based in the Brooklyn Navy Yard, the Design Incubator has helped launch more than 25 businesses in fields including clean tech, social innovation, fashion design, design consulting, furniture design and product design. These businesses collectively support 60 jobs and generate \$4 million in revenue per year.

Alongside the work of the Design Incubator, the Pratt Center is leading a variety of efforts to secure the future of the manufacturing sector on which New York City's creative professionals rely.

Principal among these is the New York Industrial Retention Network (NYIRN), which advocates for New York's manufacturing companies and jobs as a vital sector of the economy. As part of the Pratt Center, NYIRN is now working to promote the "green" growth of manufacturing in New York.

Home advantages

The Design Incubator's track record of helping new entrepreneurs succeed is also due to the interdisciplinary approach to design and education at Pratt, where students are encouraged to work with peers in other disciplines to find new ways to solve problems.

Their experience at Pratt allows the nearly 1,200 that graduate each year to transition easily to creative careers. "We take great pride that the majority of our graduates stay in the New York area, consequently



Pratt alumna Shannon South of reMade USA at work at Pratt's Design Incubator for Sustainable Innovation, which has helped launch 25 businesses since 2002 Photograph: Jonathan Weitz

bolstering a thriving community of creative professionals and entrepreneurs," says Pratt Institute President Thomas F. Schutte.

In doing so they become part of an entrepreneurial lineage that goes back generations. All the way to 1887 in fact. During the past 125 years, innovation in education has been a constant on this journey, with ideas like the Design Incubator sustaining the longevity of Pratt's contribution to New York's economic prosperity and diversity. ■

"We take great pride in the fact the majority of our graduates stay in the New York City area, many near Pratt's home in Brooklyn, to start their own businesses or to become leaders at the city's top creative firms"

Thomas F. Schutte
Pratt Institute President

Art & Music

Art and technology click into place

With the constant advances in information sharing taking place today through social networking, and the emergence of interactive technologies like smartphones, iPads and QR codes, the world is moving faster than ever before. Technology is transforming every aspect of our lives and the economy.

For individuals to stay in touch with how our world is changing, it is vital that new technologies are fully integrated into learning experiences at school, work and home.

But that's much harder to do for those that don't have access to them in the first place, or to somewhere in their neighborhood like a community or cultural center where they can tap into the potential for education, communication and self-expression these new technologies offer.

As mainstream communities become more connected, underserved populations are at risk of being left behind in the digital revolution. Deutsche Bank is addressing this challenge in New York City through its Arts & Enterprise grant program.

Bridging the gap

Deutsche Bank has long believed the cultural sector can be a powerful avenue for low- and moderate-income communities to engage with rapid changes in society.

Arts & Enterprise was launched in 2002 to support cultural organizations that use the

arts to drive neighborhood revitalization and economic development. Since then, more than \$8 million has been granted to over 40 arts and community organizations in New York.

Arts & Enterprise grants have helped creative venues expand and grow, increased the visibility of neighborhoods as cultural destinations, led to new employment and entrepreneurial opportunities for residents, and provided stability during periods of financial difficulty.

Now the focus is on technology, with the aim of growing arts and culture organizations into dynamic centers of technological creativity, innovation and education. Following a request for proposals in 2011, grants have been made to 14 place-based projects that utilize emerging technologies.

New frontiers

Alessandra DiGiusto, Chief Administrative Officer of Deutsche Bank Americas Foundation, sees technology as a natural next step for the program.

"We have always adjusted our strategy to meet the emerging needs of the local community. The rise of new technologies is an opportunity for cultural institutions to engage audiences and address pressing social issues like digital disenfranchisement by giving the underserved a voice."

The expectation is that through the

Here and now

The progress of the Arts & Enterprise program shows an organization very much in touch with the times. Each round of funding has addressed the most pressing areas of need within arts organizations and the communities they are part of.

Revitalization

Funded strategies to achieve economic and cultural revitalization

Art and Employment

Supported the development and training of people from low-income backgrounds for careers in the arts

New Spaces

Assisted organizations with new facilities to extend programming into new areas and audiences

Art Stabilization

Provided support to previous grant recipients to maintain services during the worst of the economic downturn

Technology

Grants have been awarded to use emerging technologies to increase engagement and create more vibrant institutions

experience of using digital technology as a tool for creativity and exploration, individuals will be better prepared for educational advancement and the workplace.

Showing the strategic thinking that has kept Deutsche Bank at the forefront of community development, DiGiusto points out that new technologies are not just an invitation to learn for local residents.

They also offer a route for cultural institutions to renew and develop their business models to maintain their relevance in the new digital era. Deutsche Bank aims to nurture this thinking with its grantmaking.

"We invited proposals for emerging technology projects as a way of encouraging cultural institutions to keep expanding the boundaries of what they do. To help others deal with change, they need to keep changing too," DiGiusto says.

Deutsche Bank has been quick to integrate emerging technologies into its business.

DiGiusto sees potential for the sharing of this expertise beyond the bank to help cultural institutions make the best use of the new technology in their field.

"We have people in our Group Technology & Operations division who are really excited by the prospect of working with cultural institutions to provide people in the community with the digital skills they need in today's world."

Touching ground

Deutsche Bank was an early champion in connecting the arts and community revitalization. Ten years on, our commitment is as strong as ever

Granted

Deutsche Bank has provided Arts & Enterprise grants to 14 cultural institutions to pursue technology-led engagement strategies

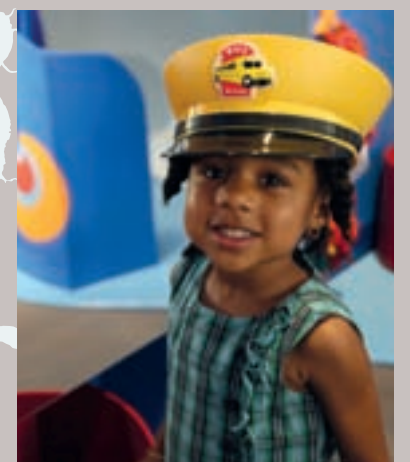


Explore Monet's garden from wherever you are Courtesy: New York Botanical Garden

3 New York Botanical Garden

The mobile application "NYBG in Bloom" will provide a range of interactive experiences while exploring the intersections between nature, science and art. In partnership with the Metropolitan Museum of Art and its "Monet's Garden" exhibition, visitors will be able to scan living flowers and see a corresponding painting from the Met, and take Impressionist-style photos. Next will be the use of augmented reality technology to provide information on botany.

nybg.org



Kid Curator

Courtesy: Brooklyn Children's Museum

Going the distance

The very first round of Arts & Enterprise funding in 2002, under the banner of Art and Revitalization, provided grants for place-based strategies.

That focus on local neighborhoods and communities has been the thread connecting each subsequent round of funding provided by the program.

Deutsche Bank's commitment to the place-based approach has helped establish this strategy as a field of practice in the nonprofit community.

It takes time for neighborhoods to translate the potential of their cultural assets into tangible benefits like increased revenues for local businesses, improved education, employment and social cohesion.

This is especially true when a difficult economic environment means funding for nonprofit arts groups is at risk, particularly for those off the radar of the city's philanthropic community.

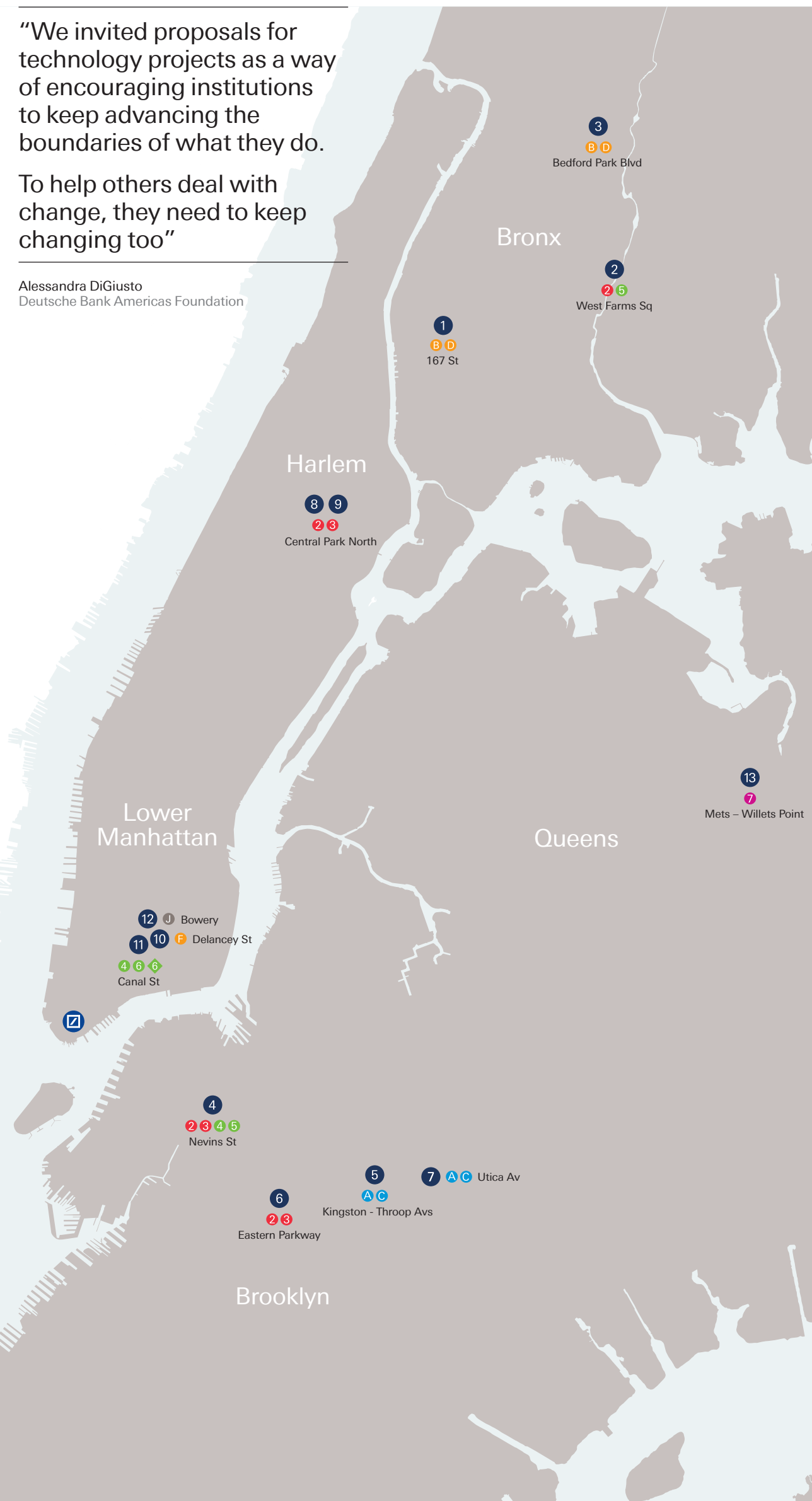
Yet as recent history shows, a vibrant creative sector can be the trigger for the transformation of a neighborhood from no-go area to destination.

Committed long-term social investors like Deutsche Bank, therefore, have a critical role to play in assisting these neighborhoods to benefit from the stimulus that a thriving, and expanding, cultural sector can provide. ■

"We invited proposals for technology projects as a way of encouraging institutions to keep advancing the boundaries of what they do.

To help others deal with change, they need to keep changing too"

Alessandra DiGiusto
Deutsche Bank Americas Foundation



Bronx

1 Bronx Museum of the Arts

The museum will create a technology hub for visitors and develop a technology-led outreach program for local middle schools.

2 Bronx River Art Center
"Virtual/Monumental" invites local people to turn their personal histories into local monuments, walking tours and graphic novels.

3 New York Botanical Garden
See bottom page 6.

Brooklyn

4 651 ARTS
Working with *BOMB Magazine*, high school students will use new media technology to report on and review arts performances.

5 Brooklyn Children's Museum
See bottom page 7.

6 Brooklyn Museum
During the museum's "GO" open studio project, mobile technology will encourage community participation.

7 Weeksville Heritage Center
New apps will offer augmented reality views and contextualize the history of this pre-Civil War independent African-American community.

Harlem

8 Cooper-Hewitt National Design Museum (at 111 Central Park North)
The "Digital Curator" project at the new education hub lets students try out being curators and involves them in the ongoing digitization of the museum's collection.

9 Museum for African Art
The grant will be used for technology platforms to engage youth in social justice issues, using the museum's exclusive access to the archives of Nelson Mandela. The museum will move into its new building on 5th Ave and East 110th St later this year.

Lower Manhattan

10 Lower East Side Tenement Museum
"Shop Life" will recreate the lives and businesses of 19th century immigrant entrepreneurs.

11 Museum of Chinese in the Americas
The "Mapping our Heritage" project will offer new ways for staff and visitors to access the museum's oral histories.

12 Rhizome at the New Museum
See left.

Queens

13 Queens Museum of Art
See left.

Staten Island

14 Staten Island Museum
Brandon Ballengee's commissioned piece, "Love Motel for Insects," and innovative technologies will enhance exhibits.

5 Brooklyn Children's Museum

The "Kid Curator" exhibition design tool will empower children to curate their own digital exhibits using artwork they have created and found and images from the Brooklyn Children's Museum's collections. The installation of a Digital Media Center at the Museum's Crown Heights location will provide learning technologies for children to create an online sharing community. Global access to exhibits will be enabled through a web-based portal and mobile application.

brooklynkids.org

12 Rhizome at the New Museum

Rhizome is a web-based nonprofit sponsoring the creation, presentation and preservation of art that uses new technologies in significant ways. The Commissions Program provides grants for the creation of artworks using web and mobile platforms, performance, video, installation or sound art. Its next commissions will address social issues and promote economic advancement through community participation. They will be presented in a series of public programs.

rhizome.org

13 Queens Museum of Art

The museum will use its Panorama of the City of New York gallery and partnership with the Queens Library to further advance its arts and digital literacy programming for adult immigrants. Students will utilize interactive technologies to create work based on their individual experiences that can be accessed through QR codes embedded in the Panorama and tablets that will share related resources from the Queens Library in multiple languages.

queensmuseum.org



Detail from Damon Rich, *Cities Destroyed for Cash*, 2009
Courtesy: Queens Museum of Art

Art & Music

Putting space to work

Creating affordable workspace to support the creative economy

Making room



Wherever works: Los Angeles-based artist Dawn Kasper has lacked a permanent studio since 2008. In 2012 she moved all of her possessions into the Whitney Museum in New York and stayed there during museum hours as part of her piece "THIS COULD BE SOMETHING IF I LET IT" for the 2012 Biennial Photograph: Sheldon C. Collins

As well as being one of the most prominent places to produce and present art, New York is one of the most expensive.

The high cost of real estate has been recognized as the single biggest threat to New York City's status as a creative center and the strength of its creative economy. If established artists can't afford to live and work here, they may move elsewhere. Art school graduates may choose to avoid New York altogether.

According to a study by NYC & Company, almost half of the city's tourists come for arts and culture. Cultural visitors stay for longer, come back more often and spend more while they are here. The annual economic benefit of creative activity to the city: \$21 billion.

As part of its support for creativity in society, Deutsche Bank is one of the founding supporters of a pioneering initiative to create new places for artists and performers in New York: Spaceworks.

Supplying demand

With more than 100,000 fine artists alone living and working in New York, the demand for affordable space is overwhelming. New supply is limited, and there are fewer neighborhoods today offering the mix of cheap rents and other prospects that have drawn artists in the past.

To address this problem the city has set up Spaceworks, a nonprofit real estate intermediary with a mission to increase the supply of accessible and affordable workspace for artists in New York.

Spaceworks will convert properties into permanent studio and rehearsal space and rent them to artists at below market rates. The aim is to create 100,000 square feet of new space over the next few years.

Brooklyn Army Terminal and Governors Island are among the locations Spaceworks has in sight. To begin with the focus will be on underused assets such as warehouses and the unused upper floors of public libraries. In converting these into working studios, Spaceworks is carrying on a long-standing New York tradition of carving out room for artists in unlikely places.

Libraries are seen as especially promising locations. Having artists in residence is expected to create interest among the local community and strengthen the status of libraries as places of learning, while providing much needed revenue.

Spaceworks intends to offer space at rents significantly lower than the market average of \$2 per square foot in Manhattan and Brooklyn. Its proposed rents even compare favorably to Berlin in Germany.

Berlin's thriving art scene and cheap rents have made it a popular destination for artists from all over the world, and a rival to New York as the global capital of art. The growing competition from Berlin and other cities keen to attract artists and take advantage of their economic potential shows why new models like Spaceworks are needed.

A time for innovation

Kate D. Levin, Commissioner of the Department of Cultural Affairs for the city, is enthusiastic about the potential of Spaceworks, describing it as a "creative real estate initiative that will help address the long-standing need for affordable workspace in the arts community."

So is Mayor Bloomberg. In January, he named Spaceworks as a project that will help make New York City a global capital of innovation. ■

Out of pocket How far does \$100 go?

Manhattan

50 sq ft

Berlin

67 sq ft

Spaceworks
Governors Island*

80 sq ft

Spaceworks
Brooklyn Army Terminal*

133 sq ft

*At proposed rates
Source: Spaceworks,
Kulturwerk des bbk berlin

With more than 100,000 fine artists alone living and working in New York, the demand for affordable space is overwhelming

Art & Music

Art lifts the neighborhood

With a history of supporting community development through arts and culture, Deutsche Bank has helped inform the first nationwide public/private partnership to focus entirely on driving economic recovery through arts-led strategies.

Chaired by Rocco Landesman, Chairman of the National Endowment for the Arts (NEA), ArtPlace provides start-up capital and grants for entrepreneurial arts-based projects in transitional neighborhoods.

ArtPlace looks for projects that align with the economic development strategy of a community, and where artists operate in concert with partners such as real estate developers and local businesses.

In Indianapolis, an ArtPlace grant supported the creation of "Swarm Street," an interactive light environment by artist and architect Vito Acconci in collaboration with the Central Indiana Community Foundation.

The project will tie together a particularly difficult section of the city's Cultural Trail. By attracting people through a major parking garage connecting the city's largest Latino neighborhood with major employers and downtown, it will overcome a physical barrier that has separated communities.

The installation involves a pattern of lights that reacts to the passage of people through it. "When someone passes you, when someone comes toward you, sparkles veer

off in a different direction and a new flock of fireflies emerges," explains Acconci.

New routes to revenue

Deutsche Bank has used its commercial skills to bring together a consortium of financial institutions to supply ArtPlace with loan capital. So far this lending consortium has committed \$12 million in financing.

NEA Chairman Landesman sees the involvement of the financial community as crucial for the ArtPlace model to gain scale: "It's not that surprising to see foundations investing in the arts. It is noteworthy for banks to come together and support the arts through their business side. It's been amazing to see how it has taken off."

ArtPlace is further advancing the practice of creative placemaking by developing a set of indicators that gauge the vibrancy of a neighborhood, with the goal of tracking changes in these measures over time to assess impact.

"Art often punches above its weight in making places more vibrant," says Carol Coletta, who was recruited by Landesman to head ArtPlace. "The vibrancy indicators we are developing will provide a tool for cities to assess the impact of arts investments."

The result, says Coletta, could be a future in which artists and arts organizations will attain new status and capture new revenue.

New York projects

ArtPlace supported 34 projects in its first round of funding, including three in New York. All take very different approaches to creative placemaking.

Queens Art Express is a spring arts festival of exhibitions, events and performances along the route of the No. 7 train in Queens that is bringing a new focus on what the borough has to offer.

P.S. 109 is an abandoned public school in East Harlem that is being converted into artist housing and a performance space. The other project is Spaceworks.

The variety of the projects supported is intentional. "Even though we are very clear about the outcomes we want to drive, we believe there are a thousand different ways to get there," says Coletta.

Stepping up

ArtPlace will be making its first round of loans this summer thanks to the consortium assembled by Deutsche Bank.

"I really look forward to seeing what those projects will be," says Landesman. "The arts need to be held to the same standards as other small businesses seeking financing, and being taken seriously in this way really helps the arts community step up its game." ■

artplaceamerica.org

Spurred on

ArtPlace offers a new direction on how artists can propel community revitalization

"It's not that surprising to see foundations investing in the arts. It is noteworthy for banks to come together and support the arts through their business side. It's been amazing to see how it has taken off"

Rocco Landesman
Chairman, National Endowment for the Arts



The interactive light environment "Swarm Street" will link a Latino neighborhood with major employers in downtown Indianapolis Courtesy: Acconci Studio

Briefing
Artists at the center

Crossing borders

Recognizing talent Artist of the Year

Artists are the voices of their generation, expressing points of view that speak to our contemporary experience. Opportunities to present their work in a museum setting, especially in the early stages of their careers, are an important step and the impetus for the Deutsche Bank "Artist of the Year" award.

Launched in 2010, the award provides young or emerging artists who have already produced an exceptional body of work with a platform for wider recognition. "We want to support artists who reflect the focus of our own global art commitment: internationalism, diversity and sensitivity to contemporary social issues," says Friedhelm Hütte, the bank's Global Head of Art.

Unlike other prizes, the award is not financial but an opportunity to create a major solo exhibition that will also travel to other major art institutions around the world. The show is accompanied by a catalog and a limited edition work by the artist for sale. Works by the artist are acquired for the Deutsche Bank Collection as well.

The recipient is chosen on the recommendation of the Deutsche Bank Global Art Advisory Council, a panel of renowned curators from around the world including Okwui Enwezor, Hou Hanru, Udo Kittelmann and Nancy Spector.

Kenyan-born artist Wangechi Mutu was the 2010 winner, followed by Moroccan artist Yto Barrada. Both shows were subsequently featured by Wiels Art space in Belgium.

Barrada's show has since been staged at the Renaissance Society in Chicago and is moving on to the Ikon Gallery in Birmingham in the UK later this year. Venues in Italy and Switzerland are also planned.

Following in their footsteps for 2012 is Slovakian conceptual artist Roman Ondák, one of the most exciting representatives of a new generation of Eastern European artists. The choice of Ondák continues a theme of recognizing artists whose work unsettles and questions the familiar, artists who are "asking relevant questions about life today" according to Hütte.

In his work Ondák uses the everyday to reflect on social developments in the post-Communist era, picking up on subversive tactics used by artists from the former Eastern bloc. As a conceptual artist, Ondák is expected to push the boundaries of the Deutsche Bank Collection. "It will be interesting to see how a conceptual artist will challenge the medium of drawing and the material of paper in the future," says Udo Kittelmann. ■



See Roman Ondák on film

"We want to support artists who reflect the focus of our own global art commitment: internationalism, diversity and sensitivity to contemporary social issues"

Friedhelm Hütte
Global Head of Art, Deutsche Bank



Roman Ondák, *Catch*, 2010 Courtesy: artist and collection La Gaia, Busca

Articles and interviews
about the bank's art activity.
Register for the newsletter at

db-artmag.com



Making connections NYFA Mentoring Program



Alessandra Exposito, *Ginger*, 2005 – 2008
Courtesy: artist and Mixed Greens, New York

A change of scene can prompt new creative directions for an artist. But like all new arrivals, foreign-born artists have to adapt to the demands of a different environment, with language barriers and unfamiliar rules and institutional procedures among the challenges to negotiate.

Anna Pasztor recalls the difficulties she faced when she arrived in New York from Budapest. "For an artist, New York is a fantastic opportunity. However, it is also intimidating for a newcomer. If someone is not already integrated through a school or friends, it is a hard trip."

A mentoring program piloted in 2007 by Deutsche Bank and the New York Foundation for the Arts (NYFA) helps immigrant artists like Pasztor to navigate the city's complex art scene. Every year, NYFA pairs 15 foreign-born artists with a mentor from its Fellowship Program to help them acquire the skills and information to compete and succeed professionally in New York.

The mentors provide guidance on tasks such as writing an artist statement, creating a website and completing applications for grants and residency programs. They also provide the newcomers with a much-needed sense of community and help them develop a network of professional connections. Deutsche Bank and NYFA set up the program as part of a shared mission to empower artists at critical stages in their creative lives.

The program has been a bridge between old and new worlds for artists from more than 20 countries. Michael L. Royce of NYFA is enthusiastic about the results that have been achieved: "This program creates lasting bonds between artists, advances careers and contributes to the cultural diversity of the city and the global nature of the art that is produced here." ■

Teaching as art Beuys and Beyond

Graphic artist, sculptor, performance artist. Visionary, theorist, educator. German artist Joseph Beuys is considered one of the most influential figures in contemporary art.

Alongside his body of work as a creative force, Beuys left a legacy of inspiration as a teacher and mentor. Beuys saw teaching as essential to his practice as an artist. The students he influenced include some of the most significant names in German post-war art.

Inspired by his quote, "To be a teacher is my greatest work of art. The rest is demonstration," the exhibition "Beuys and Beyond – Teaching as Art" sought to explore historical, pedagogical and residual interconnections between continents.

The exhibition of more than 100 artworks on paper by Beuys and six of his most exceptional students from the Deutsche Bank Collection also served to celebrate 200 years of independence for many Latin American countries. It toured through six museums in five countries over a two-year period.

"Beuys and Beyond" combined two themes of key importance to Deutsche Bank's social commitment, art and education. It used an unusual curatorial concept to draw out the contemporary relevance of Beuys' ideas on teaching and art practice. In each location the work of Beuys and his students was presented in tandem with the work of a significant contemporary artist/teacher and students selected by the curator of the host museum. This set up a changing dialog between artists and artworks unique to each country.



Joseph Beuys (1921 – 1986, GER), *Für Blinky*, 1980
Courtesy: Deutsche Bank Collection

Deutsche Bank curator Liz Christensen thinks the concept would have appealed to Beuys. "The influence of Beuys on subsequent generations is huge, particularly for Latin America where conceptual art is embraced. The discursive and experimental are methods of learning that Beuys advocated strongly, which is what this show promotes." ■

On the road Supported by Deutsche Bank



Os Gêmeos, *In High Seas Everybody Flies*, 2008
Courtesy: Institute of Contemporary Art Boston

Whitney Biennial

The preeminent survey of contemporary American art, featuring sculpture, painting, installation, photography, dance, theater, music and film.

Whitney Museum of American Art, New York
To 27 May 2012

This Will Have Been: Art, Love and Politics in the 1980s

Represents the diversity and complexity of art produced during a decade when the art world veered between radical and conservative, capricious and political, socially engaged and art historically aware.

The Museum of Contemporary Art Chicago
To 3 June 2012

Deutsche Bank Series at the Guggenheim: Being Singular Plural

Film, video and sound-based work from seven contemporary artists, filmmakers and media practitioners living and working in India today.

Solomon R. Guggenheim Museum, New York
To 6 June 2012

GO: a community-curated open studio project

Artists open their studios with mobile technology providing creative interactions. Artists can be nominated to take part in an exhibition at the Brooklyn Museum.

Throughout Brooklyn, New York
22 – 23 September 2012

Os Gêmeos

An exhibition of the work of the Brazilian street artists.

The Institute of Contemporary Art Boston
1 August – 25 November 2012

Screening of the Os Gêmeos documentary in São Paulo.
Fall 2012

Agustín Coppel is a cultural entrepreneur and champion of the arts in Mexico. Combining art, science and botany, his Culiacán Botanical Garden is growing into an important community institution and global destination

You have a very impressive collection of art. How did your interest in contemporary art begin?

It began with trying to understand why certain pieces get such high valuations and hype. It can be very difficult to capture the real reasons amid the noise and speed of the art market.

I wanted to see the art with the eyes of an expert, and to understand what is good art and why. How time determines the value of a piece, not only in price but, more significantly, in how important a piece or an artist becomes. And how eventually an artwork comes to be considered a masterpiece.

This process has been an incredible journey. Suddenly we were part of it. We have found ourselves in the middle of the active volcano that is the art world.

The Botanical Garden is a very ambitious undertaking. What does the Garden represent to you and the city of Culiacán?

The Botanical Garden is a dream come true; a green canvas that my wife Isabel and I have been working on for many years. It's an ongoing project; because it is alive, it has no finishing point.

It's a beautiful space: a garden that's open to the public, but also with a scientific agenda. The scientific work has been very successful. We now have the biggest national collection of palms and important collections of ficus and bamboos. And this amazing flower from the Amazons, the *Victoria amazonica*, which, after much effort, has blossomed for the first time in Mexico.

The Botanical Garden is also a living museum, offering the experience of contemporary art in the complexity of the botanical landscape. More than 30 internationally renowned contemporary artists, including Gabriel Orozco, James Turrell and Rivane Neuenschwander, have created site-specific pieces. Visitors can discover these pieces in an unusual and moving way.

The Botanical Garden is becoming a source of pride for the residents of Culiacán and helping improve the quality of life in our community. Our goal is that one day it will be an art destination.

Some of the world's most prominent artists are represented in the Garden. How were they chosen and what are some of your favorite pieces?

The selection process involves conversations with the curator Patrick Charpenel, the artists themselves, technical advisors, and staff from the Botanical Garden and the Coppel Collection.

I love the VW Beetle by Francis Alys. It was his third proposal. Suddenly he said, "I know what I'm finally going to do. I'm going to drive my old VW with a friend," who also happens to be a contemporary video artist whose family is from Culiacán going back many generations, "all the way up to the garden and leave it there." Everybody has mixed emotions about the piece, but young people laugh when they see it for the first time. The children especially love it.

Education and outreach are very important to the premise of the Garden. How is that taking shape?

Our educational program is evolving and becoming more and more effective. We recently finished the Educational Building, designed by the Mexican architect Tatiana Bilbao. It's a very functional and beautiful building that has allowed us to increase our programmatic efforts. The Garden receives daily visits from school groups of all ages. This is a very important job we have: communicating to new generations the best information on botany, ecology, protection of endangered species and, of course, art.

How has Deutsche Bank been involved with the project?

With Deutsche Bank support we were able to build the Auditorium. Tatiana Bilbao's design has been recognized by experts all around the world. The Auditorium gives us the opportunity to convene conferences, facilitate conversations and host cultural events, which will be very important for the city.

In addition, the support and recognition of such a prestigious institution gives us higher visibility with the general public, other institutions and the national media, which is now much more receptive and interested in the Garden. It has been an honor and a great pleasure to collaborate with Deutsche Bank. ■

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Visionary