

ART2LIFE

ACADEMY

Interviewer: Hi everyone. I'm so excited today to be coming to you from New York City, and I'm sitting and talking with Anita Rogers of the Anita Rogers Gallery, and we're on Greene Street in SoHo. I'm going to ask all the questions that I think you would want to know, about running this gallery and how Anita got started, and the gallery/artist relationship and all of that. So welcome and thank you so much for taking the time out of your Sunday afternoon to be here with us and what a beautiful space.

Anita: Thank you.

Interviewer: It's perfect. It's just gorgeous and it's a really fun part of town and-

Anita: Agreed.

Interviewer: So I want to know all about that, but first I want to know about how did you arrive here? What was the beginning for you of becoming part of this art world?

Anita: Well, my father was a painter. I always wanted to open up a gallery. My dad was an artist. He trained in England and then moved to Greece in 1966, and he moved to Crete. He wasn't a hippie at all, he didn't like that term, but he was definitely an academic Bohemian. I think that's a good way to explain him. And this is his work here.

Interviewer: These are his paintings?

Anita: They are.

Interviewer: And drawings?

Anita: Painting and drawing.

Interviewer: Painting and drawing, yeah.

Anita: And he believed, his values were very much about art, philosophy, not particularly any focus on money, or stability. It wasn't important to my father.

Interviewer: That's the Bohemian part.

Anita: Yes.

Interviewer: What do you think drew him to Crete?

Anita: I'm not sure. It was the '60s, so I think he went one summer and just fell in love with Greece. And Greece is an incredible country, and so he moved to Chania in Crete and was there for years. Came back, met my mum, had me, went back to Crete again, and eventually came and picked us up, so-

Interviewer: So how old were you when you moved to Crete?

Anita: Seven.

Interviewer: Wow.

Anita: We actually moved to an Island called Halki.

Interviewer: I don't know that island.

Anita: It wasn't on the map at the time. It's about an hour and a half by caique, which is a wooden fisherman's boat, to Rhodes, so it's that side.

Interviewer: To Rhodes, oh, yeah.

Anita: And dad, was very ... Everything for him was visual and philosophical, so he had to find a huge house-

Interviewer: Lucky you.

Anita: I know. I think so.

Interviewer: Yeah.

Anita: Wonderful parents, very free thinking. He had to find a big mansion, in a neoclassical Venetian, for a studio where the light was vital. And how are you going to do that in these places that had not been discovered yet? You know, we were on a limited budget.

Interviewer: Right.

Anita: And we found a beautiful neoclassic house right on the sea in Halki. I think it had about 15 rooms. Dad took over the whole downstairs. The light was incredible. And that's where I grew up. Diving into the sea in the morning, homeschooled, so I grew up with those values, and

painted throughout his life. We moved to Turkey. We again ventured where no man had ventured before, and got in a bit of trouble, but our house burnt down actually. It was quite-

Interviewer: Ooh.

Anita: Yeah. It was, we think, done by a group of fundamentals. That was 1980.

Interviewer: Oh, wow, that's long ago.

Anita: I'm aging myself, but still, we set off and did it again. So that's how I got started.

Interviewer: So you must have been in that studio a lot, painting, and playing.

Anita: I was playing. I was drawing all the time. When you were an only child in that kind of setup, you live in a world of imagination.

Interviewer: Right.

Anita: So I drew a lot and I painted quite a lot later, but I wouldn't put myself on these walls.

Interviewer: No?

Anita: Not at this stage. So I grew up with those values. And Dad was all about fulfilling one's truth. It was not about earning money and buying a nice house. Not that there's anything wrong with that, but dad was much more, and my mother as well, very much. My mother's a very visual person, extremely insightful. So two wise, loving, incredible parents, very heavily rooted in what art means, and how to live your life with substance, with values, beyond the surface, right? So that's how I got here.

Interviewer: I'm just thinking, I wish that every gallerist came from the same background, because this must inform how you run your business and your practice, in a big way.

Anita: It does. I look at it from the point of view of the artist. And of course, one needs to make money to keep the engine running, but we will hang nothing on our walls, as opposed to hanging something that's not right, or not what I feel is timeless.

Interviewer: And that came from Jack?

Anita: Yes, from Dad, yeah. And that's what's important. So Elizabeth Thompson, who directs the gallery with me, we have identical souls and eyes I would say.

Interviewer: Nice.

Anita: She's incredible. And we choose the artists very, very carefully. And we choose artists based on what we consider to have the essence of timelessness. So it's all about recognizing that now.

Interviewer: Okay.

Anita: So in 100 years we're right, and of course we're absolutely right.

Interviewer: Right, right.

Anita: So it's from the point of view of the artist.

Interviewer: Yeah. Okay, but then you decided at some point, not to continue in your father's footsteps, but to start a gallery.

Anita: Oh, well there was a bit of a blip in between.

Interviewer: Yeah.

Anita: So I decided not to become a painter. I think my father is so incredible. His talent, he's an incredible draftsman. His philosophy behind his work, I mean, he's Tate level. So I think probably looking back on it, I was afraid. So I became an opera singer.

Interviewer: Oh, interesting.

Anita: For many, many years. Renaissance singer, because my father played the lute as well. He was a lutenist. And my mother appreciated classical music. Her grandmother was an opera singer in Czechoslovakia at the time. So I became ... That was my career for years.

Interviewer: That was your career, wow.

Anita: Yeah. I sang. I studied in London and Italy. I sang in Italy for many years, and then I came to New York doing that. I was a Smyrnaika and Rebetika singer. I still am.

Interviewer: I sing Rebetika buy I'm not saying that right, am I?

Anita: Rebetika.

Interviewer: Rebetika. This is Greek, folks and I love this music. It's just soulful and amazing, but my heritage is Greek as well, so that's how I know about it.

Anita: I'm thrilled. I'm absolutely thrilled here with a fellow Greek.

Interviewer: We're going to talk more about Greece later, but yeah, yeah.

Anita: Well, it's very much, it all ties into the same thing. So every year in the gallery here, which is in a large 3,000 plus square feet, so we fill it with the Greek community. Try and hang dad, George Negroponte, one of our artists as well, who's Greek, anything Greek related, that's in with us. Tons of Greek food-

Interviewer: I can make some of yiaprakia-

Anita: You're coming, you're coming, it's the end of March 2020. Come.

Interviewer: Okay.

Anita: And we do it for free. We do it for the community.

Interviewer: Is there a big Greek community in this area?

Anita: Massive, well, they come from all over, from LA as well. Not just from New York. And we do it for the same reason. It's about Aristotle, right, talking Greek, turning the eye of the soul to the light, right? That's what life's about. That's what I was taught.

Interviewer: Turning the eye of the soul to the light. I love that.

Anita: Beautiful. Substance. Truth. I mean, wisdom, I suppose it comes down to, doesn't it? That's what art is for. You engage, you feel, you introspect, hopefully you think and feel a little bit more.

Interviewer: On a level that's somewhere, I don't know. That's, well, it's just not the mundane routine of life. It's more of that part of humanity. That's so, yeah.

Anita: So important. Especially in an age of tech. But I love the technology boom. Believe me, it's breaking monopolies and I enjoy that. But to actually sit and engage with work, and it engages with you back that you have. It's an active, it's an active action, isn't it? And it is very much, so it's very much about that. And even if some, you know, we like to be in a community and to engage with the art.

Anita: Yeah. Yeah. Well, and so this, how long have you been at this location? Since August 2017, I think.

Interviewer: Okay. Is that when you started the gallery or were you somewhere else before that?

Anita: Two years on Mercer Street.

Interviewer: Okay.

Anita: It's a beautiful space. Yeah, it was '17 I think. Mercer Street was great. So I run another business called British American and we place butlers. It's like Downton Abbey, and nannies, governesses, with basically art collector type clients around the globe. Mainly in England and San Francisco, LA, New York, Connecticut, Miami.

Interviewer: That's fascinating. So you're running two businesses?

Anita: Yes, I am. And that one, that was something I just decided to do. I won't go into it, but that enabled me to start this, because a gallery, you need money to start it, right?

Interviewer: Yes.

Anita: And-

Interviewer: I was going to ask, how do you go from opera singer to ...

Anita: Yes. And that company is still very active, and the clients who are, you know, discretion is key when you're dealing with ultra high net worth or celebrity clients, but, can never say any names, but, not that it matters, often by the artwork too. So I thought it would segue.

Interviewer: Yeah, makes sense.

Anita: So that's how I started.

Interviewer: Okay.

Anita: But we were in Mercer Street so we combined, it was a beautiful live work loft, and very beautiful light that came in. It was on the second floor and the light was stunning. Much smaller space, I think 1800 square feet.

Interviewer: Okay.

Anita: But we had the office for the other business, for the agency in the back. And the front was this beautiful living room. There was a harp, I play the harp. So we had a harp there, and a piano and we decided, you know,

let's make it a gallery. Let's at least start this way. And our artists loved it because of the light. Beautiful light.

Interviewer: Right. And this would be by appointment, since it's a second floor loft?

Anita: No, people just ring the doorbell.

Interviewer: Could come up.

Anita: We had that signage.

Interviewer: Yeah.

Anita: It was actually great. They're like the Amsterdam galleries.

Interviewer: Yeah.

Anita: They're usually on the floor.

Interviewer: That's true. Yeah. So, you've been a gallerist then for four, no, '17,'18, '19?

Anita: It's four years now.

Interviewer: Four years. Yeah.

Anita: Yes.

Interviewer: So what are some of the challenges?

Anita: Honestly, I think the challenge for us is, we're looking for those artists like Rob, like Dad, who we believe truly transcend anything that's a fad or anything that's pretty, or anything that's maybe too complex, but visually misses, you know, there's so many.

Interviewer: Yeah.

Anita: We're looking for those artists that are the Picasso, the Cezannes, right. Which we believe we have. So we find artists through a group of artists that my father actually knew, and by other means. It's saying no, to those we don't believe to have that yet, or have it at all.

Interviewer: Yeah.

Anita: That's by far the biggest challenge.

Interviewer: It's funny. It's like I think, you're sort of an artist in the way that you're curating this gallery and picking, choosing the artists. I mean, what to say yes to, what to say no to.

Anita: Very much so. And with Elizabeth Thompson and myself, because we have the same, it's unbelievable. We have the same eye and the same understanding and depth of understanding. It's just, there's so many good artists that come through, that we just ... they're not for us. And that's what personally ... I think gallerists might not find that hard at all, I hate it.

Interviewer: Yeah, what part, you just don't want to discourage anyone, is that it? Or you feel ...

Anita: I don't want to tread on people's dreams, you know, it's not pleasant.

Interviewer: Yeah, of course. And you probably get, well, I was going to get to ... You've already told me your vision and your ... I wanted to ask you a little bit about your clientele because you mentioned that briefly. Are they international? Is your client base international?

Anita: They are, yes.

Interviewer: Okay.

Anita: Our client list, and our artist base, actually. [crosstalk 00:12:20] Artists from England too.

Interviewer: Okay.

Anita: I would say a lot of our collectors are in San Francisco, New York, London.

Interviewer: Okay. And, who is your ideal client? What are they looking for? Are they-

Anita: That's a really good question. Yes. My ideal client listens.

Interviewer: He listens?

Anita: Yes. And it's our project together, we build over time.

Interviewer: Mm-hmm (affirmative)

Anita: Ideally, I mean this is an incredible space and incredible project that Elizabeth and I are doing, and we're doing it for reasons, way, way beyond making money, right? We're doing it, we think, for the benefit

of society, it benefits the human soul. And we want our collectors, we'd like our collectors to understand what we're doing, and be excited to be part of that mission, and help fund the artists, right?

Interviewer: Yeah.

Anita: Help the mission go, can't speak this morning, help the mission grow, help understand. And when a collector comes in and engages with a particular artist or loves that artist, and comes back again and again to buy more of that artist, supports the artist through his or her changes. You know, the big question I was asked, when I opened up the gallery [crosstalk 00:13:34]

Interviewer: It's on my list.

Anita: Great minds, right? And somebody asked me, one of the artists, when I first opened the gallery at Mercer Street. What do you do when your artists go through a phase that you don't think is very good? Do you drop them?

Interviewer: I wasn't going to say it that way. I think I was going to say more like, what about the evolution and change, and you know, the artists might go through when they're curious about a different path.

Anita: Well, we advise, I let the artists curate their own shows. If there's something I don't like, I'll make it clear. But it's a conversation between us both, I mean it's only four years, so we'll see how it goes. So far there has been an evolution and we've supported all of the artists through it. I think it's part of being a good artist. I'm very straight with the artists and I don't pretend to know everything either. They want to understand where they're coming from, but I really do support change and evolution even if sometimes it might dip.

Interviewer: Yeah.

Anita: To improve, I think a good artist does go through ...

Interviewer: Evolve.

Anita: Evolutions or metamorphoses of their own. Yeah.

Interviewer: Right, right. And so your role as liaison between the client and the artist, how do you see that? Like, you're educating, you want them to listen. Do you connect them? Do they, do they meet?

Anita: I like to. Often our artists aren't keen on the idea of the artists being connected to the work, which I like, but the work speaks for itself. But

we have one collector in particular who buys, I think, about three, if not four sometimes, but three, repetitive sort of sales, constantly going. She likes to meet the artists.

Interviewer: She wants to see what's-

Anita: Be part of it all.

Interviewer: Yeah, yeah.

Anita: I mean some clients they just buy without seeing the work, that's fine. We're confident, you know, it's a whole, you know, it's people are buying off the internet.

Interviewer: You say buying without seeing the work. You mean, in person? They're seeing it on your website? Yeah. Okay. Yeah, I'll take that.

Anita: Yeah, it's a whole, I would say we have every kind of client, you know, one time only, a client that will buy one artist. Some of the artists bring their collectors in, and then they collect all the time.

Interviewer: Right. So, you mentioned where you find new artists, and what you look for in that criteria that you have. I mean, you mentioned timelessness. I mean, what else is, does it matter if they have an MFA?

Anita: No.

Interviewer: It doesn't matter what the hell they got ...

Anita: I don't care if they've not been to art school. Sometimes I think it can keep you looser if you don't go to art school. But I didn't go to art school. My father thought that.

Interviewer: Yeah?

Anita: He thought, I think if they're going to be a figurative artist, I don't know how much the schools are teaching these days, but a lot of figurative life drawing, draftsmanship, to be a good draftsman you would need it. My dad had two full years of ... they had dead bodies, soaked in formaldehyde and he understood all the tendons, and that's why he could. [crosstalk 00:16:48] Yeah. And I just, we try and find figurative artists that are on the level of my father are not around. Very difficult. I don't know how much it's taught.

Interviewer: Yeah.

Anita: In, enough in schools. So I would say if they're figurative, they would need a strong background in figure.

Interviewer: Right, right. How important to you is the artist's story? I mean, your story is fascinating to me.

Anita: Thank you.

Interviewer: Right. Does that matter to you at all? There's the story behind the art?

Anita: If the art's high quality, of course.

Interviewer: Yeah.

Anita: No matter how great the story, if the art's not for us, it matters as a human interaction or interest. But I mean, a philosophy, a thought process is important to us. Again, it's the visual, that trumps everything. And one of our artists, he's purely visual and he pushes the envelope in a way that he plays with perspective. I can't speak, he plays with perspective.

Interviewer: Yeah.

Anita: With color, with angles, with medium. But it's similar and there's no philosophy other than a visual philosophy and I appreciate that.

Interviewer: Yeah. Yeah.

Anita: Other artists, my father's age, [crosstalk 00:18:00] which I like, I think, but it should come from-

Interviewer: There's room for everyone.

Anita: Visually.

Interviewer: Yeah.

Anita: Yeah. Yes.

Interviewer: When I look at your website, I see ... I can't help but notice that there's a lot of blue and you're wearing blue.

Anita: Oh, I suppose, yes.

Interviewer: And I'm wondering, does that come from Greece?

Anita: Maybe on a subliminal level, possibly, but not on purpose.

Interviewer: Is it your favorite color? It is your favorite color. I knew it.

Anita: It is, it is. How did you guess?

Interviewer: I think I just knew that intuitively. So, back to the artist/gallery relationships, what are the challenges you have with working with artists? Any? I mean, you have a deep understanding of, and you're sort of coming from that their perspective, but any challenges?

Anita: I love all of our artists, and because I come from the artist's point of view, I'm an unusual gallerist that way.

Interviewer: I think so.

Anita: There's such a relief that the artists have working with Elizabeth as well as with Thompson, same. We obviously have to sell, I mean, to make money. It's vital, but primarily it's about the bigger picture, the bigger philosophical picture, right? So I think that takes away a lot of the challenges other gallerists and artists have with their relationship. I would say sometimes personalities, you know, expecting too much from us. Especially in the early days, there was a lot of high expectations. Why didn't you sell out the entire exhibition? Or why didn't you sell more? And, we were very young at the time. I think that was the ... A lot of tension around that in the very beginning. Not so much now. Not really. We pick our artists carefully.

Anita: We've had challenges in the beginning, with badly behaved artists that we let go. I mean, look, if there's an artist who's the level of Cezanne or Velasquez or my father, I will put up with almost anything. There's still a line and I wish there wasn't. We have had a couple of, not altercations, but close.

Interviewer: Right, drunk and showing up at your opening smashed.

Anita: Well a little bit, just bad behavior, very, very early on. And I always said to myself, it doesn't matter. It doesn't matter. It's about the art. In reality, it does.

Interviewer: It does for the client.

Anita: I mean, just for ...

Interviewer: The relationship.

Anita: For my own self-worth.

Interviewer: Yeah, yeah.

Anita: But they, again, if they really ... I will put up with it.

Interviewer: Yeah. Yeah. What advice would you give? There are all these artists that you probably are contacted by on a daily basis?

Anita: Yes.

Interviewer: Did you get hundreds of emails?

Anita: Hundreds of emails.

Interviewer: And you just have to go through them and try to, I mean ... I'm sure some stand out for you?

Anita: To be totally honest, none.

Interviewer: None?

Anita: Yet. Not one submission we've ever received, I don't think.

Interviewer: Not one submission.

Anita: We've had, to mind. Yeah.

Interviewer: So this is discouraging for the emerging artists. What advice do you give them? What, what ...

Anita: Look, I mean there's so many artists that we might get hundreds a week, but the right ones aren't sending to us. I mean, we're very specific. We're painting, sculpture and photography, and we haven't actually had any photographic artists yet other than my father. So we're not going to show an artist that's extremely abstract and they're thinking if there's not something solid that we can hang or show. That's just what I ... I want art that can last a century plus. And the only way you can do that, if it's not ... so installations, for instance. I mean if the right one comes along, we would, conceptual art, and I believe that the paintings and sculpture that we show, is conceptual till it can be but, we have a hard time I think, with ...

Anita: America is a very forward thinking country. It's why I love it, well, the two coasts anyway. I love that. I love the idea that you can come here, work very hard, have a vision and make it happen. You need to be very, very persistent. England is not, as much as I love my country, but it's a little more ... you're pigeonholed and it's very difficult to move up, and Europe in general is very-

Interviewer: That's hard for me to imagine, being born and raised here. I cannot, well, why not? Why can't you just-

Anita: It's not like that.

Interviewer: Do [crosstalk 00:22:41] What's stopping you?

Anita: I love it. Don't get me wrong. I absolutely love England, whereas Europe, like for instance, Italy, I lived in Italy, I sang in Italy for years, and it's beautiful, but it's very steeped in its traditions.

Interviewer: Yeah.

Anita: It's very insular and beautiful. So finding artists here who do have a background in figurative art is, I find, harder. It's much more conceptual, which I appreciate because it's about the thought process. And, again, we're not, we don't close our doors to anyone or any idea, but at the moment we have been a little more traditional. I hate pigeonholing myself. I'm open. If the right idea comes, we are open. But in general, if something is collectible over a long period of time, a painting, a photograph, a sculpture, we're more likely going to react positively at the moment. And again, we can go through, we can never stay the same, right? I talked to Lizzie about this all the time. [crosstalk 00:23:36] We have to go through metamorphoses too, or then we become ... we don't become ...

Interviewer: Relevant?

Anita: Relevant. So we didn't remain relevant. But saying that I won't compromise my visual values either.

Interviewer: Right.

Anita: So advice to artists.

Interviewer: Yes.

Anita: If you've had a really solid figurative training, please apply. Because there's very few. We want to have a good mix. I would love to see still life work, really good figure work. It seems to be very, very difficult to come by with the freedom that's not, you know ...

Interviewer: Interesting.

Anita: The freedom of thought and stroke and I'd love to see that.

Interviewer: Yeah.

Anita: I don't know. Just submit, submit.

Interviewer: And then so, there's usually submission guidelines for artists, and they feel, they know that they're one of a hundred or a thousand submissions. Should they follow up if they don't hear back? I guess everyone has different sort of policies and some of them are right on the websites.

Anita: If it was me going through all the paintings in the beginning, all the work in the beginning, definitely follow up with them cause it's Lizzie, she's so incredibly efficient and organized. I would say, if we haven't responded, you know, keep working, and try again in a year.

Interviewer: Yeah, yeah, exactly. What are the ... For the work, the artists whose work, who you are representing, what are some things that they could do to make your job easier?

Anita: Just keep working, keep producing. That's all we expect. Yeah, keep working, and if you want my opinion, I'll always give it, I'll give it, especially when I start with an artist and I'm not necessarily right.

Interviewer: Yeah.

Anita: There might be something I'm missing, but I will have a conversation with the artist, like I think you need to push your boundaries a little bit more, or you're a little tight at the moment. Or, I've learned from growing up with Dad.

Interviewer: Yeah, absolutely.

Anita: He had to push through a lot of tightness at different stages. I think when you are-

Interviewer: It's really common.

Anita: It's complicated and one's identity is very much wrapped up as an artist, as an opera singer, it's wrapped up in what you're producing. So subsequently, that automatically means you're going to take everything personally. It's very hard to separate those two spheres. It's the ultimate goal of wisdom, right? What I produce is not who I am. Very difficult. So we have to be very delicate, [crosstalk 00:26:11]it's a performer, the same as an opera singer or as any kind of performer. You base your entire identity on a period of time.

Interviewer: Right.

Anita: Right. If I fail during these 10 minutes or if I succeed, if I hit the B flat or I don't, for an artist, it's the exhibition or the piece, and I think self-worth issues are ... Any artist, always in question.

Interviewer: I think that they're probably always in question for everyone except that, everyone is not creating from their heart, from their soul and putting it out there.

Anita: Yes.

Interviewer: To be judged. Yes, yes. Yeah. So do you find, and I could ask any artist the same question, that there are parallels between, for example, if you're tightening up in your work, do you find that, maybe I'm a little more, too controlling in life, in some areas of my life as well, so they can kind of inform the art and life can inform one another?

Anita: Probably. I think that's what art's about. It's a visual tool for introspection, right? Wisdom. Dealing with one's ego, dealing with one's insecurities, and I know as our artists are phenomenal. When my father, Rob, get so torn with self-esteem, self-worth, it's just part of the growth and it often does reflect, but not always. I think some of our artists, they do brilliant work and they still won't think it's good enough, but maybe that's a good thing for the work. I don't know if it's comfortable-

Interviewer: Maybe that's what makes it so good, is that they're always pushing and trying and, but it's also painful.

Anita: Painful, very painful and you're an artist you know. I honestly think the best things come from being uncomfortable in life in general, our own growth when we felt uncomfortable. It's those moments that, all those times that you get through them and you grow.

Interviewer: As long as they don't stop you.

Anita: Yes, yes, yes.

Interviewer: Your dad went through a lot of that kind of thing too.

Anita: Yeah. My grandmother was paranoid schizophrenic, and in the fifties, which was an era when you just looked the other way. She was a wonderful woman, three months of the year. And so, you know, I won't speak badly of her, but they ended up in an orphanage, his father was in the Royal Air Force. So they had a very, very-

Interviewer: That had to have a big impact.

Anita: Difficult. And then he met my mother who's the most extraordinary woman, and understood him and his talent, and she supported him through so many difficult times, but it was because she used to destroy his work, Nanny.

Interviewer: Oh no. His mother?

Anita: Yeah, his mother. He called her Nanny. Yeah, yeah. [crosstalk 00:28:55]

Interviewer: Yeah.

Anita: So yes, I think Dad suffered a lot with that.

Interviewer: I have a brother who's schizophrenic, so I understand. Yeah, we have a lot in common. I understand schizophrenia, but I can't imagine if it was my parent, you know, that would be a whole different set of challenges.

Anita: Is he medicated, is he?

Interviewer: No, no, it's another story. [crosstalk 00:29:18] So give us a day in the life.

Anita: A day in the life?

Interviewer: Yeah.

Anita: Depending what time of the exhibition it is.

Interviewer: Yes. I'm sure. Because you, this next show, this show with Rob Szot opens ...

Anita: Yes. September, well it's technically open now, but September the 11th is the opening.

Interviewer: Okay. Yeah.

Anita: Good date for that. Yeah. Celebrate New York, and remember what you went through too. A day in the life depending. So, let's say we get a collector that's bought a new property. This is what happens to us. Bought a new property, wants images. I'll go and meet the collector, go and ... So I'll fly to wherever or I'm often they're already, I live between here and the Bay Area, San Francisco. So I live half in San Francisco, half in New York.

Interviewer: I see. Okay.

Anita: And so I'll go and meet with them and we'll discuss, I'll have tons of images with me. And that process can take weeks. We have some at the moment, they bought their third property. And-

Interviewer: Are you working with a designer or with the client?

Anita: Client directly always, always.

Interviewer: Yeah.

Anita: Oh Gosh. We're in between. It's always difficult because we want the collector to be moved and we have a challenge often with, especially New York actually, it's a bit easier in San Francisco with highly intelligent, maybe younger, potential collectors coming in, and saying, "I feel I should understand it, but I don't know what I'm meant to think." And I love that, because you say, "You're not meant to think anything. Just engage and feel. And it's whatever you like. It's actually very simple."

Interviewer: Do they believe you?

Anita: Sometimes.

Interviewer: I see a rabbit. Are you sure? Something about a rabbit.

Anita: I so hate this idea of, oh my goodness, the art world at the moment things are changing. It's been a 40 year, sort of, a rather static time.

Interviewer: Right.

Anita: And it went crazy and ridiculous and you know, a lot of, anything can be art idea. And I think now partially because of the technology boom, there's a lot of galleries closed. But there's a lot of, I don't know, there's a lot of change in the air, which I love and I think, I have hope.

Interviewer: I love this too. But I'm also like, where are we going? I just want to know.

Anita: I know. Towards more substance. I think it's almost needed. Life's fast. Everything's very visually fast at the moment. So, a space like this is needed. We spent months finding this space, where anyone can come and sit and breathe and think and feel. That's our goal. And I think it'll be more and more necessary with a very fast moving world with a lot of change, a lot of monopolies toppling, which is always very exciting. So I think the art world, I think, mainly maybe because of us, is moving in a positive direction or it can do as a lot more ... There's not enough

discernment in the art world at the moment, but I'm hoping that'll change.

Interviewer: Yeah, well, if you're going to be something you might as well be optimistic.

Anita: I think so. And I think well, we're trying, that's what we are ...

Interviewer: And you're doing your part.

Anita: Yes.

Interviewer: Yeah. So do you have a gallery, a brick and mortar in San Francisco as well?

Anita: Not yet.

Interviewer: Not yet. Is that coming?

Anita: We will, yes. We hope.

Interviewer: Oh, exciting. Exciting. Yeah.

Anita: But we're very keen on the space. This is a beautiful space.

Interviewer: It's amazing.

Anita: That's what we wanted. Like my father, he wanted that house-

Interviewer: Exactly.

Anita: And that light and we wanted width. So finding that in San Francisco is not going to be easy.

Interviewer: Yeah.

Anita: So the property there is rather expensive.

Interviewer: Yeah, I know. I just came back from there. Yeah. Just a little. Yeah. Well I hope that works out and we'll be looking for that.

Anita: Great.

Interviewer: Anita, thank you so much. I can't wait to continue our conversation about the Greek [crosstalk 00:32:55]

Anita: Oh yes. End of March.

Interviewer: Yeah, and good luck with this show, this opening, and thank you again for taking your time to be with us today.

Anita: There's one more piece of advice.

Interviewer: One more piece? Tell me. Tell me, please.

Anita: I want you to give to an artist. I was thinking about it. It's important. I would say it's very hard to find your voice. It can be, as a young artist, hard to find your voice. You can do, in my opinion, two things. Copy the old masters, copy, copy, copy, copy, copy, the drawings, Leonardo, you know, copy, and then just paint, or just whatever your medium is, just do it every day. Like Bukowski, nine to five, nine to five. You know, produce. Pardon my language, produce shit, produce shit. Just do it. Don't stop. And there's 99 dreadful pieces. You'll get one gem.

Interviewer: Yeah.

Anita: I would say that's a piece of advice.

Interviewer: I love that advice. I love that. We talk a lot in our membership, about the process and about finding your voice, and people sometimes think they don't have one, and it's just, it's usually, it's a physical thing. It's just do it. Just keep doing it and doing it and doing it.

Anita: Yes.

Interviewer: And looking in here for the answers.

Anita: Yes, for sure.

Interviewer: Easier said than done.

Anita: Always. It's a very, very difficult job.

Interviewer: Well, you are really unique in this world of art and as a gallerist, and I wish you the best, and ...

Anita: Thank you.

Interviewer: Thank you again. It's been such a pleasure.

Anita: Yeah. Wonderful.