



Passion or panic?



'Untitled (cowboy)', 1989 by Richard Prince

Last November, one of Richard Prince's iconic American cowboy photographs sold at Sotheby's for a world record of £1.7m. Nine months on, with the 'credit crunch' biting, do we see this as a last gasp of an overheated art market or are there still buyers out there willing to pay large sums? Most pundits believe that the new, cash-rich buyers from China, Russia and India will fill the void left by the likes of western fund managers but many of these are shying away from the big name, big-bucks artists and trying to catch the wave of emerging talent to maximise their investment. And this is where passion comes into it. Guessing the winners of tomorrow can be hard and the best advice has always been 'go with your gut feeling' -- if you like it, buy it. The hope is that virgin buyers will take this to heart, put their hands in their pockets to build up personal collections and avert panic in the auction houses.

As for Prince and his cowboys, you have until September to get along to the Serpentine Gallery in Hyde Park to see what all the fuss is about. This self-curated selection of his photographs, sculptures and paintings features his lifelong obsession with icons of Americana, lifted from popular culture, stripped of advertising slogans and given an unexpected poignancy. This is the lost American dream.

I hope you've enjoyed reading my bi-monthly newsletter that I send out to valued clients and people interested in my photography. Feel free to email me any feedback on photos@nikigorick.com



'Sun break, City of London' by Niki Gorick

Streets of Gold

Credit crunch or not, there's always a buzz about the City -- a favourite part of London for me. This summer, I've been wandering the Square Mile, building up a collection of photographs for a book that will aim to capture the unique atmosphere of this money-obsessed enclave and its 21st century street life. They may not be paved with gold but its streets are steeped in over 300 years of financial focus and deal-making. For me, it's how present-day workers interact with this that's so fascinating.



'Abdullahi Mohammed with Mainasara', 2007 by Pieter Hugo

Street Studio

At Tate Modern's 'Street & Studio: An Urban History of Photography', my own interest was obviously more on the 'street' side and there are certainly the 'catch the moment' classics from early 20th century masters, such as Cartier-Bresson, to wonder at. This extensive exhibition shows the sheer diversity of how photographers have chosen to take pictures of people both inside and outside, ranging from 1980s impersonal mugshots in blank studios, offering no insight into character, to the surreal self-portraits of photographer Martin Parr taken in studios around the globe. For me, it showed how the studio has gradually migrated into the street, with photographers moving away from straight reportage of urban life to impose their own view of a city and its people with a posed portrait. -- a world away from Cartier-Bresson.

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