

ELENA NIES

Nies Fine Art, founded by Elena Nies, is based in London and offers an exceptional selection of Asian, African and European sculpture. Elena grew up in an art dealing family, who trade in Asian sculpture, and has gained in-depth knowledge throughout her life. Prior to Nies Fine art, Elena volunteered at the Museum Mayer van den Bergh in Antwerp, worked with several UK-based sculpture dealers and with Sotheby's, London. Elena has completed studies in History of Art at the university of Ghent and at the Courtauld Institute of Art, London. Whilst Nies Fine Art is a new player in the business of Asian art, Elena sources outstanding authentic sculptures with excellent provenance and quality. Research and writing is part of Nies Fine Art's offering. Elena's most recent publication - written for Marcel Nies Oriental Art - is *Art & Devotion: The Splendour and Worship of Asian Sculpture*.

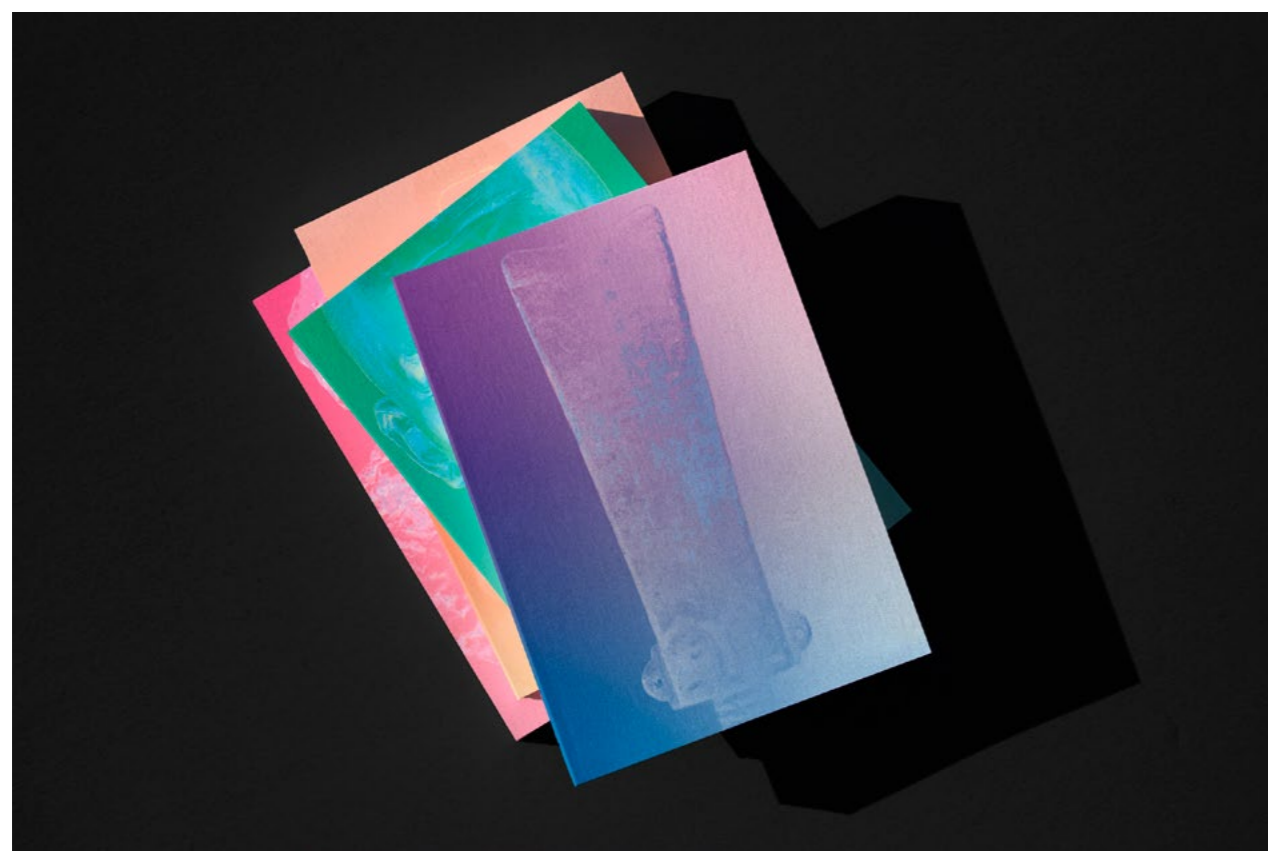
Contact:

+44 78 57 78 81 21

info@niesfineart.com

www.niesfineart.com

IG: /niesfineart



NIES FINE ART LAUNCHED IN DECEMBER DESPITE THE CHALLENGES OF LOCKDOWN. WAS IT AN OPPORTUNITY TO EMBRACE AN ALTERNATIVE AND NEW MODEL FOR YOUR ART BUSINESS?

The idea of starting my own art business has always been on my mind. Sculpture is my passion, and even when the world stopped, I did not want to. I decided it was the ideal time to start my sculpture business. I had the time to think out my concept and business and started at a controlled pace. I think that my business model is still relatively traditional. I aim to open a permanent gallery space in the future and want to collect and present a well-curated selection of high-quality art. Currently, the business is online only, but that is mostly because of the current situation. I hope to organise a first 'live' exhibition very soon!

SCULPTURE IS A FAMILY AFFAIR AND A TRADITION FOR YOU. BUT YOU DECIDED TO MARKET CLASSICAL SCULPTURES IN A MODERN WAY WITH A VERY DARING OUTLOOK ON INSTAGRAM AND YOUR WEBSITE. A BIG CONTRAST! TELL US MORE ABOUT THIS STATEMENT.

Coming from an art dealing family, I had the privilege of seeing the workings of an international art business firsthand, and have of course taken a lot from that, especially when it comes to the careful research of pieces. But in terms of the visuals and identity of the business, it was important to me to create something more personal that represented myself and my generation. By incorporating colour and interesting fonts, with the help of my graphic designer, SSNN and photographer Erine Wyckmans, we created something very appealing that compliments the sculptures in a modern way.

YOU ARE OFFERING ASIAN, EUROPEAN AND AFRICAN SCULPTURE. ARE THEY SOMEHOW RELATED?

They are all sculpture. I am interested in the intrinsic value and artistic excellence of sculpture in general. Nies Fine Art is a unification of the art fields that are important to me and that I have built expertise in. The eclectic approach suits my taste. Whilst I have taken

on three major fields within art, the key for me is to keep it focused and consider the sculptural quality and history in detail. Also, interesting dialogues arise by placing a European work next to an Asian or African sculpture, which is forever fascinating.

INSTAGRAM IS A VERY ART-FRIENDLY SOCIAL MEDIA PLATFORM. BUT DOES IT HELP YOU TO STRENGTHEN TRUST, NETWORK AND GROW A CLIENT BASE WITHOUT BEING ABLE TO DO IT IN PERSON?

Instagram supports my business and certainly grows interest. However, when it comes to building trust and lasting relationships, meeting people face to face is much more important. My relationships with collectors are based on a shared experience and interest that is difficult to get across through social media platforms.

WHO IS YOUR MAIN AUDIENCE, PRIMARILY LOCAL OR INTERNATIONAL COLLECTORS?

My audience is varied. I offer pieces that start from £1000, and up, which appeals to a varied group of collectors of different ages. Because I deal in three different cultural fields, the people I work with are international, as tastes vary in different regions. Of course, given my heritage, I have a good base in Belgium and the Netherlands.

WHAT'S A TYPICAL WORK WEEK LIKE?

My work weeks are always different. As I am a one-person business, I have to take on all functions, administrator, shipper, dealer, designer, painter of plinths, writer, researcher, ... At this point in time, I would not want to do it any other way, as I believe it to be important to fully understand all aspects of my business. Something that will change (hopefully soon) is that I will move around a lot, see a lot of people and travel to see interesting pieces.

WHAT ADVICE WOULD YOU OFFER SOMEONE CONSIDERING THIS CAREER?

Don't overthink it and follow your intuition. Surround yourself with knowledgeable people, academics, art dealers, collectors, and other experts. I learn a lot from people who very kindly offered support and was

pleasantly surprised to see how many people have been positive and encouraging of my new art dealing initiative!

WHAT IS A COMMON MISCONCEPTION PEOPLE HAVE ABOUT WHAT YOU DO?

I generally do not have the feeling that people have a misconception about my profession. It is a very specialised trade, even though I have an eclectic approach. The objects stand central in my work, and I believe that people with a genuine interest understand that and share that experience. Perhaps one misconception is that some might underestimate the time and effort that goes into my research, which is very extensive.

WHO INSPIRES YOU IN THE ART WORLD?

People I have worked with in the past inspire me, whether they are art dealers, museum curators, or professors. Every person I met on my 'art path' has been inspirational in various ways. Perhaps more so than people, objects inspire me in my work, especially when I come across a brilliant piece.

WHAT ARE YOUR GOALS/DREAMS FOR THE FUTURE?

As I grew up in an art dealing family, I was taught about all the art fields included in Nies Fine Art and have been inspired from a young age. I came into contact with different cultures and art practices which partly formed my view of the world that we live in today. I look forward to a long 'art future' and hope to continue the art tradition of my family and, one day, hopefully inspire and teach a family of my own.

