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Takumi Nakamura and the International Art Institute

GENERAL INFORMATION FOR BOTH PARTIES

An Agreement to Commission a Work of Art

This negotiation is between Takumi Nakamura (“Takumi”) and the International Art Institute (“Art Institute”) for the purpose of securing a signature painting for its planned new addition (the “modern wing”) to the Art Institute’s existing facilities. The new building will have three attached elements above ground level—a three-story east pavilion for galleries and museum education; a three-story west pavilion for galleries, visitor services, and a board room; and a double-height, glass-enclosed concourse, or “main street,” that connects the two pavilions and leads the visitor into the rest of the museum. These items are joined below grade by a common basement for storage, work rooms, a loading dock, and mechanical systems.

The parties have had preliminary discussions about the general nature of the project. Both have indicated a willingness to reach an agreement commissioning a special work of art for the Art Institute, provided the parties can agree on mutually satisfactory terms. Because of the international nature of this transaction, the parties have agreed to have their respective lawyers meet to begin to work out the specific terms for the commission and incorporate them into a formal agreement. They will be meeting at a convenient, neutral location.

The Art Institute is in the home country of the lawyers who represent it at this negotiation. It was founded in 1879 as a museum and school. It has grown into a well-regarded museum. Its collection now encompasses more than 5,000 years of human expression from cultures around the world, and the Art Institute is continually ranked as one of the best in the region.

The Art Institute wants Takumi to create a large signature painting to be located on a large wall in front of its donors’ lounge and board room. The Art Institute is attracted by Takumi’s unique style. The Art Institute wants its donors and others to visually and emotionally connect with local architectural features that Takumi could capture. The overall goal would be to give viewers a sense of place and historical continuity in the new modern wing it plans to build.

Takumi lives in the home country of the lawyers who represent him at this negotiation. Takumi’s paintings incorporate “artifacts.” Most often those artifacts are architectural ones, but his paintings also include fragments of trees and bits of landscape. Sometimes, an architectural feature or building incorporated into the painting is well known and easily identified. The works that result is nothing like the “grand and stately architectural capriccios” that were the focus of the eighteenth and nineteenth century architectural painters. Takumi’s caprice is altogether contemporary: cubistic, shifting, elusive, and indeterminate. The interpenetrating forms lead the viewer to seek resolution and introduce new and contradictory imagery as parts of a geographically incompatible building. What, at first sight, seems like a reflection in a window can only be read as a rival overlapping field of vision.

By luring viewers “into” his compositions, they act like catalysts for the viewer’s own memories, experiences, and preconceptions: factors that enhance all sorts of beauty and lead to contemplation of what the viewer values. The International Geographic Co. has described

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Takumi's paintings as "rich prismatic fields that serve as pictorial chronicles of civilization's tangible landmarks, structures, and sites. His work unfolds before us like a cubistic tapestry of his collective observations of particular locations. They are breathtaking, spacious, and dynamic compositions."

If the project goes forward, the parties have agreed that the size of the painting should be at least 2.5 meters high and 5.5 meters, and the medium would be oil on canvas. They have also agreed on the installation location and the installation date (one month before the grand opening of the modern wing, which will take place two years from now). In addition, they have agreed to discuss all monetary payments in Euros.

One of Takumi's recent smaller paintings, *Of Steel and Sunlight*, is shown below, as an illustration of Takumi's style of painting. [It has been reproduced here with the generous permission of the artist for use in conjunction with this Competition and all rights are reserved.]

