



Presents

HOT & SUNNY PRODUCTIONS and ANTHOS MEDIA in association with  
ARTEMIS RISING and FILM MANUFACTURERS, INC. present

# THE PRICE OF EVERYTHING

Directed by Nathaniel Kahn

98 min. | USA | 2018

[www.thepriceofeverything.com](http://www.thepriceofeverything.com)

**Publicity Contact:**

Susan Norget Film Promotion  
[publicity@norget.com](mailto:publicity@norget.com)  
212-431-0090  
c: 917-833-3056

**Sales Contact:**

Submarine  
[info@submarine.com](mailto:info@submarine.com)  
212-625-1410

## SYNOPSIS

Exploring the labyrinth of the contemporary art world, *The Price of Everything* examines the role of art and artistic passion in today's money-driven, consumer-based society. Featuring collectors, dealers, auctioneers and a rich range of artists, from current market darlings Jeff Koons, Gerhard Richter and Njideka Akunyili Crosby, to one-time art star Larry Poons, the film exposes deep contradictions as it holds a mirror up to contemporary values and times, coaxing out the dynamics at play in pricing the priceless.

## LONG SYNOPSIS

Paintings by Basquiat and Gerhard Richter sell at auction for tens of millions of dollars; a multi-story inflatable ballerina by Jeff Koons dwarfs visitors at Rockefeller Center; a solid gold toilet by Maurizio Cattelan is installed in the Guggenheim Museum for all to see and use. Today, art is spectacle, big bucks and front-page news. As a society, we have become less concerned with the aesthetic and social values of art, and more concerned with brand names and the business of it all. Many feel that art has become a pawn of the ultra rich—an exclusive investment class with perks and loopholes out of reach to the average citizen. High-end art fairs are springing up all over the world and collectors flip works at auction and squirrel away their trophies in high security warehouses.

Are we in the midst of an art crisis? Can the value of art really be measured in dollars and cents? How are these values assigned and who assigns them? Does the art market have a chilling effect on our great museums and the ability of the public to engage in the art of our time? Most importantly, what does this new consumerist approach to art mean for artists themselves?

*The Price of Everything* explores these questions and demystifies the rarefied world of contemporary art in a dynamic and entertaining way. With unprecedented access to artists, dealers, collectors and auction houses, the film takes us deep into a hidden world where nothing is what it seems. In revealing scenes and interviews, we come to understand how the art market actually works and we confront the challenges of being an artist in the current environment—where success can come at lightning speed, only to evaporate next season, and where even the most revered creators must find ways to block out the temptations of the market if they wish to remain in control of their creative process.

*The Price of Everything* offers a complex portrait of a late capitalist society confronting itself. While holding a funhouse mirror up to our consumerist culture, the film ultimately reaffirms the transcendent power of art itself and the deep need we have for it in our lives.

## DIRECTOR'S STATEMENT

Growing up in a family of creative people, I saw firsthand how difficult it is to live life as an artist. Of course there are great rewards for pursuing one's artistic passions, but along with those rewards, come demons. Every artist has them, some from without, some from within, but one demon all artists seem to share is money: it's hell when you don't have it and, ironically, it can be hell when you *do* have it. Money explores an artist's weaknesses—chase it and you can lose your way, disregard it and you can end up with nothing.

Then there is the opaque and bewildering world of the art market. The market has always been a capricious beast; favoring, ignoring, loving, withholding, elevating certain artists one moment only to drop them the next. But in recent years the market has captured the public imagination as it has soared to dizzying heights, with contemporary works going for a hundred million and more and a painting, supposedly by Leonardo da Vinci, fetching 450 million at auction in the fall of 2017. In spite of these newsy items, however, the fact remains that most artists—even great ones—struggle mightily and most of them never generate much money in their lifetimes, if ever. Does money corrupt art? Is it a necessary evil? Is there such a thing as intrinsic value that transcends the world of commerce, or is this just a comforting myth, promulgated by hopeless romantics and idealists?

The relationship between art and money has always fascinated me and I've wanted to make a film exploring that relationship since making *My Architect* over 10 years ago. But, "a film about art and money" is an absurdly broad topic. There could be a million ways of doing it. Where do you possibly start? In this regard, I was extremely lucky to work with producers who allowed me to approach the particular demon of "too many options" the only way I know how to deal with it: *start shooting*.

It is very much the record of the odyssey we took through the art world over the period of a couple of years. It evolved organically and it is populated by remarkable characters from all parts of the art world, and by artists with many different trajectories through it. It is a film composed not of interviews, but of scenes—encounters—through which we explored a world vastly more puzzling and contradictory than I ever imagined. In the end, it seems to me the art world holds a much-needed mirror up to our contemporary society, allowing us to glimpse ourselves for a moment and to question where we are going as individuals and as a civilization.

If there's one thing I'd like audiences to take from this film, it's to open their eyes to seeing art again on their own terms. The people in the film taught me to do that, each in their own way, and I am very grateful to them for it. They also taught me, whether they intended to or not, that in spite of what the market may say, there actually is very little intrinsic connection between value and price. The idealist and hopeless romantic in me believes, now more than ever, that there really is something in art that transcends money, that twists free of commerce and that, at its best, points the way towards some kind of enlightenment. Most artists pay a high *personal* price for what they do, but they are bringing things into being that we human beings cannot do without.

– Nathaniel Kahn

## APPEARING IN THE FILM

**Mary Boone:** Owner and director of the Mary Boone Gallery in New York, this game-changing dealer made her mark in 1977 with a gallery in SoHo. Boone played a pivotal role in turning artists into stars, launching the careers of Julian Schnabel and David Salle and showing Jean-Michel Basquiat as his momentum was building. Today she represents Ai Weiwei, Laurie Simmons, Peter Saul, Will Cotton, Terrence Koh and Barbara Kruger, among others.

**Gavin Brown:** Avant-garde artist and dealer, Brown entered the New York art scene in the early 1990s with Gavin Brown Enterprise. He launched artist Elizabeth Peyton, organizing her first solo show at the Chelsea Hotel before opening his SoHo gallery space in 1994. Always ahead of the curve, Brown moved to Chelsea in 1997, pre-empting the wave of galleries moving there. Today, in addition to their Chinatown space, Gavin Brown Enterprise is headquartered out of a 19th-century building in Harlem. Thanks to Brown's charismatic personality and vision, the gallery attracts a mix of downtown club kids, A-list celebrities, top collectors and a stellar roster of artists including Urs Fischer, Alex Katz, Bjarne Melgaard and Rirkrit Tiravanija, to name a few.

**Connie Butler:** The chief curator at the Hammer Museum in Los Angeles, Butler is known for championing relatively unknown artists. She made her name organizing the groundbreaking survey *WACK! Art and the Feminist Revolution* which opened at MOCA, Los Angeles in 2007. She's also held key curatorial posts at MoMA, the Neuberger Museum of Art, Artists Space in New York and the Des Moines Art Center.

**Amy Cappellazzo:** Currently Chairman of Global Fine Arts at Sotheby's, Cappellazzo was previously at Christie's for 13 years where she rose to head of contemporary art. In between posts, she co-founded Art Agency Partners, inventing a new model of full-service art advisory, which was acquired by Sotheby's in 2016. Known for her unconventional thinking and dogged pursuit of critically-acclaimed collections, Cappellazzo has pioneered paradigm-shifting approaches to selling art in an era when the market has undergone rapid changes.

**George Condo:** The highly regarded, New York-based Condo emerged in the 1980s East Village art scene—and, alongside Jean-Michel Basquiat and Keith Haring—is considered instrumental to the period's revival of painting. Condo coined the term "Artificial Realism" to describe his hybrid incorporation of art historical references from European Classicism to American Pop. With a talent for balancing high and low culture, theory and commercialism, Condo's career spans major museum retrospectives and album covers for Kanye West.

**Njideka Akunyili Crosby:** In 2017, Nigerian-born artist Akunyili Crosby was named a MacArthur fellow. This stunning accomplishment is the most recent in Akunyili Crosby's meteoric rise since receiving her MFA from Yale in 2011. The artist's collage-paintings, often featuring domestic interiors with references to history and the African diaspora, are labor-intensive to produce and Akunyili Crosby creates as few as a dozen works a year. Her work has become highly sought after by both museum curators and important collectors and, in 2016, *Drown* (2012), was sold at auction for an astonishing five times its estimate.

**Simon de Pury:** Star auctioneer de Pury brings a swagger and exuberant charisma to the auction block. The Basel-born de Pury, who once aspired to be an artist himself, spent over two decades at Sotheby's where he rose to Chairman of the Europe division, before leaving to form his own auction house in 1997, which later merged with Phillips. Following his exit in 2012, de

Pury founded de Pury & de Pury and has focused on advising collectors, curating exhibitions and discovering emerging talent. In addition, de Pury regularly moonlights as a charity auctioneer, raising millions of dollars for causes and cultural institutions.

**Jeffrey Deitch:** A hugely influential American art dealer who got his start developing art advising and lending services at banks, Deitch changed the contemporary canon by supporting Keith Haring, Jeff Koons, Cecily Brown and Kehinde Wilde early in their careers. For 14 years, he ran the gallery Deitch Projects in SoHo. In 2010, he was appointed as the director of the Museum of Contemporary Art, Los Angeles. Today, Deitch is back in the original Deitch Projects headquarters at 76 Grand Street, as well as 18 Wooster Street. He's also busy planning a 15,000-foot warehouse space in Los Angeles and collaborating with Larry Gagosian on their Design District show in Miami each December.

**Ed Dolman:** Prior to his current post as Chairman and Chief Executive Office of Phillips, which he joined in 2014, Dolman had been Chairperson of the Qatar Museum Authorities and served as CEO of Christie's for 11 years, where he oversaw the company's shift to a more global clientele and increasingly contemporary art.

**Stefan Edlis:** Edlis, who collects with his wife Gael Neeson, is routinely mentioned on lists of the world's most influential and important collectors. Born in Austria, Edlis escaped Nazi Germany and emigrated to America at the age of 15. After serving in the Navy, Edlis became a successful businessman and, in the 1970s, began buying art. The artists he's most enthusiastic about now include Ugo Rondinone, George Condo, Jeff Koons and Maurizio Cattelan. In 2015, Edlis and Neeson donated 42 contemporary and modern art works, valued at more than \$400 million, to the Art Institute of Chicago.

**Jeff Koons:** Arguably the most successful artist of our time both in terms of financial reward and the creation of iconic figures and works of art, Koons works out of a former factory in Chelsea with more than 100 assistants, in a like manner to Andy Warhol's fabrication process. Fearless in his approach to art and the market, Koons regularly collaborates with commercial brands including Chateau Mouton Rothschild, Kiehl's, Louis Vuitton and SnapChat. His sculptures routinely sell for tens of millions of dollars to high-profile collectors around the globe.

**Margaret Lee:** Sculptor, dealer and painter, in 2009, Lee founded the artist-run space 179 Canal, which evolved into the artist-run gallery 47 Canal, which she co-directs with Oliver Newton in New York City's Chinatown.

**Marilyn Minter:** Since her emergence on the New York Art scene in the 1970s, Minter has been known for her photography and paintings that vividly explore, among other subjects, the complex and contradictory emotions around beauty and the female body in American culture. "Pretty/Dirty," her first major retrospective show, opened at the Museum of Contemporary Art Houston before arriving at the Brooklyn Museum with great fanfare in 2016.

**Sabine Moritz-Richter:** A German painter and graphic designer, Moritz-Richter was the last student accepted to Gerhard Richter's class before he stopped teaching. The couple married in 1995 and today live in Cologne, Germany.

**Gael Neeson:** Neeson is deeply engaged in the contemporary art world, both as a buyer and seller. Along with her husband, Stefan Edlis, the Australian-born Neeson donated 42 works of art, valued at more than \$400 million, to the Art Institute of Chicago. This was one of the biggest and most transformative gifts in the museum's history.

**Alex Nemerov:** A respected scholar of American visual culture, Nemerov is the Department Chair & Professor in the Arts & Humanities at Stanford University. Previously, he taught Art History and American Studies at Yale University. He writes and lectures regularly on the history of painting and photography.

**Holly Peterson:** A television producer, journalist and art collector, Peterson lives in New York City. Known for satirical novels about the city's high powered social set, like the New York Times Bestseller *The Manny* set in the Hamptons, Peterson is also an avid collector of lesser-known artists.

**Larry Poons:** An abstract painter, Poons rose to prominence in the 1960s with his Op-Art dot paintings, which were widely collected and featured alongside artists such as Robert Rauschenberg, Jasper Johns, Andy Warhol, Franz Kline and Frank Stella in the game-changing Scull auction in 1973. Poons was both praised and criticized for moving away from this signature style towards looser, more expressive paintings in subsequent years. In addition to painting, Poons is an accomplished vintage motorcycle racer. Today, he divides his time between New York City, Florida and upstate New York, where he has painted since the late 1970s. Poons' work is represented in major museums throughout the world.

**Paula De Luccia Poons:** A painter, who married Larry Poons in 1981, De Luccia Poons first exhibited in a group show in 1974 at the Nelson Atkins Museum in Kansas City. She maintains a studio in upstate New York and in New York City.

**Gerhard Richter:** Celebrated for both his abstract and photorealist paintings, Cologne-based Richter is one of the most important artists of our time. His work is represented in most major museum collections in the world. While he is considered a mainstay of the contemporary art market, holding the auction record for a work of art sold by a living European artist, Richter prefers that his works are seen in museums where the public can enjoy them.

**Barbara Rose:** An art historian, art critic and Fulbright Scholar, Rose was a defining voice of the Minimalist art movement in the 1960s and later one of its sharpest critics. From 1965 to 1991, she held positions at *Art in America*, *Vogue*, *Artforum*, *New York* magazine, *The Partisan Review*, *Arts* magazine and the *Journal of Art*. Her books address some of the most important artistic shifts in the second half of the 20th century.

**Inga Rubenstein:** Inga Rubenstein is a Russian-born former model who collects cutting-edge contemporary art with her husband, real estate tycoon Keith Rubenstein. The couple's first acquisition was a Damien Hirst butterfly painting at Art Basel Miami Beach.

**Jerry Saltz:** The Senior Art Critic for *New York Magazine*, Saltz has cultivated a robust social media following and irreverent populist persona through reality TV appearances and provocative Instagram posts. His fundamental message, reinforced in *The Price of Everything*, is that art matters, "as much as religion—and Mozart."

**Paul Schimmel:** An acclaimed contemporary art curator based in Los Angeles, Schimmel was the chief curator of The Museum of Contemporary Art, Los Angeles, from 1990-2012. He joined Hauser & Wirth, in 2013 as a vice president and partner overseeing their new Los Angeles venue before leaving in February 2017.

**Serge Tiroche:** An international expert on art investment, Tiroche combines a family background in art with substantial banking and investment experience. For a decade, He

founded the art incubator START, the advisory firm Serge Tiroche Consultants and is part owner of the Tiroche DeLeon Collection.

**Dennis Yares:** A second-generation art dealer, Dennis Yares directs Yares Art, specializing in Abstract Expressionism and Color Field art with locations in New York City and Santa Fe. In September 2017, Yares gave Larry Poons a solo show of his latest work at the gallery's Fifth Avenue location.

## FILMMAKER BIOS

### **Nathaniel Kahn – Director**

Nathaniel Kahn is an award-winning filmmaker. His documentary *My Architect*, about his father, Louis I. Kahn, was nominated for an Academy Award in 2003 as well as being nominated for two Independent Spirit Awards and an Emmy. Kahn also won the 2004 Directors Guild of America award for outstanding direction of a documentary. His short films include the Oscar and Emmy nominated *Two Hands* (2006), about the internationally celebrated pianist Leon Fleisher. Kahn has also made several films on science including *Telescope* (2015) and *Dark Side of the Sun* (2016) for Discovery. He is currently working on a film about NASA's new Webb Telescope and the search for life in the universe, as well as a feature screenplay, which he will direct.

### **Jennifer Blei Stockman – Producer**

Jennifer Blei Stockman is a principal in Hot & Sunny Productions, formed to provide content about artists and the art world for film and television. She worked as an executive for over 30 years in the business world while avidly collecting contemporary art. She has been President of the Guggenheim since 2005, with museums in New York, Bilbao, Venice and a project in Abu Dhabi. She has also served on museum committees at MoMA, the Metropolitan Museum of Art and the Aspen Art Museum and founded the Bruce Museum Council. Blei Stockman is a producer of *Love, Cecil*, a documentary by Lisa Immordino Vreeland that premiered at the Telluride Film Festival.

### **Debi Wisch – Producer**

Debi Wisch is a principal in Hot & Sunny Productions, formed to provide content about artists and the art world for film and television. She has more than 25 years of experience in marketing and public relations and has consulted for international luxury brands, cultural institutions, art galleries and museums. She currently serves on the Director's Advisory Board at Stanford University's Cantor Arts Center and Anderson Collection, the Guggenheim Museum's International Director's Council, Hunter College's Art Advisory Board, and served on the executive committee of the Jewish Museum. She is also an active board member of the Film Society of Lincoln Center and serves on the board of governors of the American Jewish Committee. Wisch is one of the producers of Lisa Immordino Vreeland's documentary *Love, Cecil*.

### **Carla Solomon – Producer**

Carla Solomon is a documentary film producer and one of the founding principals of Anthos Media LLC. Her producing credits include *Particle Fever*, about scientists searching for the mysteries of the universe; *The New Public*, which takes on America's educational opportunity crisis as experienced by one inner city public school; and *Colliding Dreams* (executive producer), about the dream of Zionism and its role in today's Israeli/Palestinian conflict. Currently, Solomon is participating in Creative Chaos' *Post-Truth* (in production), about the birth of the "fake news" phenomenon, and developing a film about the college mental health crisis. A clinical psychologist and psychoanalyst by training, Solomon is on the board of trustees of the NYU Langone Medical Center and founding chair of KiDS of NYU Langone Medical Center. She is also on the board of directors of the Hamptons International Film Festival.

### **Lisa Remington – Co-Producer**

Lisa Remington is a documentary producer fortunate to have worked with a number of talented directors. She produced Jessica Yu's short *ForEveryone.net* for the Ford Foundation, Davis Guggenheim's short for the Obama campaign, *The Road We've Traveled*, and Rory Kennedy's



portrait of her mother, *Ethel*, for HBO. She co-produced Participant Media's film *Countdown to Zero*, directed by Lucy Walker, which premiered at Cannes, and collaborated with Robert Greenwald on *Iraq For Sale: The War Profiteers* and the *Freedom Files*, a 9-part series for PBS. Remington recently produced *Raising Ryland*, a digital short for CNN.com and co-produced *Cesar's Last Fast*, which premiered at Sundance.

### **Kayla Malahiazar – Co-Producer**

Kayla Malahiazar is a documentary filmmaker based in New York City. She served as the associate producer on the Emmy-nominated documentary *Kingdom of Shadows*, which examines the human cost of the US-Mexico drug war. Previously, she served as production coordinator on the two-part bilingual series for PBS about Latino high school students, *The Graduates/Los Graduados*, and was the outreach coordinator for the Emmy-nominated documentary *Reportero*. Malahiazar graduated from Sarah Lawrence College in 2012 with a BA in Liberal Arts and a focus on international politics.

### **Sabine Krayenbühl – Edited By**

Sabine Krayenbühl is an award-winning editor with over 20 theatrical documentaries and narrative features to her credit, many of which have premiered at prestigious festivals around the world. Her work includes the Oscar and Independent Spirit Award nominated *My Architect* (2003) for which she received an ACE Eddie Award nomination. Other credits include *Mad Hot Ballroom*, *The Bridge*, *Picasso and Braque Go to the Movies*, produced by Martin Scorsese, *Salinger*, on which she consulted, and *Kiss the Water*, co-produced by BBC Films. Most recently, she finished her directorial debut *Letters from Baghdad*, which has been released theatrically in the US and UK to great success. She is an alumni of NYU's Tisch School of the Arts and a long-term member of New York Women in Film and Television.

### **Brad Fuller, ACE – Editor**

Brad Fuller began his career as associate editor on Errol Morris' first film, *Gates of Heaven*. They went on to work on six more films together, including *A Brief History in Time* (editor), *Vernon, Florida* (editor), *The Thin Blue Line* (associate producer/sound), *Fog of War* (post production supervisor) and *Standard Operating Procedure* (co-editor). Fuller's other editing credits include Gary Oldman's BAFTA Award-winning *Nil by Mouth*, Neil Burger's *Interview with the Assassin*, the Oscar-nominated documentary short *Two Hands: The Leon Fleisher Story*, *Every Little Step*, for which he was shortlisted for the 2010 Oscars, *Countdown to Zero*, *Rebirth* and Davis Guggenheim's *He Named Me Malala*.

### **Phillip Schopper, ACE – Editor**

While Phillip Schopper is primarily known for his Emmy-nominated HBO films—*Nixon by Nixon: In His Own Words*, *San Francisco 2.0*, *Teddy: In His Own Words*, *Gloria: In Her Own Words*, and *911: Portraits of Resilience*—he has also directed and edited for HBO *All About Ann: Governor Richards of the Lone Star State*, as well as two American Masters for PBS: *Nichols and May: Take Two* and *The Lives of Lillian Hellman*. He began his feature film career editing the classic music film *Heartworn Highways* and was supervising editor on the recently released follow-up *Heartworn Highways Revisited*.

### **Bob Richman – Director of Photography**

Bob Richman began his film career working with vérité pioneers Albert and David Maysles, quickly transitioning from production assistant to camera assistant then operator. Finally he made the leap to director of photography on the Maysles' *Umbrellas*, which chronicled artist Christo's installation of three thousand umbrellas north of Los Angeles and Tokyo. Today, Richman is an Emmy-nominated and Sundance award-winning cinematographer on almost a

hundred documentaries including: Davis Guggenheim's *An Inconvenient Truth* and *Waiting for Superman*, Nathaniel Kahn's *My Architect*, Joe Berlinger and Bruce Sinofsky's HBO films *Paradise Lost 1, 2 & 3* and *Metallica: Some Kinda Monster*, RJ Cutler's *The September Issue*, Oprah's *Master Class* and Sundance Channel's *Iconoclasts*.

### **Jeff Beal – Music**

Jeff Beal is a composer with a genre-defying musical fluidity. His works have been performed by symphony orchestras and chorales around the world, while his film and television scores have been singled out with critical acclaim earning him 5 Emmys and 16 nominations. Beal's dark operatic and richly orchestrated score for the Netflix series *House of Cards* recently earned him an Emmy for best series composition. Documentary scores include *Queen of Versailles* and *Blackfish*. Beal collaborated with director Jessica Yu on several critically acclaimed documentaries, including *In the Realms of the Unreal*, *Protagonist*, *Last Call at the Oasis*, and *ForEveryone.net*. His latest feature documentary work includes Al Gore's *An Inconvenient Sequel: Truth to Power*, Jon Dunham's *Boston* about the 2013 Boston Marathon, and *The Putin Interviews*, directed by Oliver Stone.

### **Judy Aley – Archival Producer**

Judy Aley is an archival researcher and producer for documentary and feature films. She likes looking for things. Credits include the Showtime series on climate change, *Years of Living Dangerously*, Shola Lynch's *Free Angela & All Political Prisoners*, Michael Moore's *Capitalism: A Love Story* and *Sicko*, Amir Bar Lev's *The Tillman Story*, along with many projects with Spike Lee including *When the Levees Broke*.

### **Eddie O'Connor – Sound Recordist**

Eddie O'Connor is a sound recordist with more than 20 years of experience in the field. A regular collaborator with Joe Berlinger and Bruce Sinofsky, O'Connor has also worked with notable directors such as Davis Guggenheim, Robert Kenner and Oren Jacoby, as well as with Nathaniel Kahn's Academy Award-nominated films, *My Architect* (2003) and *Two Hands* (2006). Other film credits include *Metallica: Some Kind of Monster*, *An Inconvenient Truth*, *Crazy Love*, *Food Inc.*, *Waiting for Superman*, *Made In America*, and *Tony Robbins: I Am Not Your Guru*.

### **Jessica Laudicina – Associate Editor**

Jessica Laudicina's work in post-production for the last 17 years has been multifaceted. Embracing both the technological and creative aspects of post, she has experience in editing, online editing and assisting, as well as six years as a Senior Technician at PostWorks, NY. Some of her credits include editor on daytime Emmy-winning Discovery Channel series *Cash Cab*, online editor at ABC News on *20/20* and *What Would You Do?* and on Zero Point Zero Productions' *Anthony Bourdain, No Reservations*, and assistant editor on Michael Moore's *Where to Invade Next* and Branden Kramer's psychological thriller *Ratter*.

### **Hot & Sunny Productions LLC**

Jennifer Blei Stockman and Debi Wisch established Hot & Sunny Productions LLC in 2014 with a goal of developing content about the art world for television, film and print. With a combined total of more than 50 years of experience in art, finance, marketing, publicity and the not-for-profit world, the company's founders aim to deliver intimate and immersive explorations of the art world that enable audiences of all ages and socio-economic levels to see why and how art matters. To this end, *The Price of Everything* emanated from a shared desire to demystify the art world by providing unmitigated access to the minds, studios, struggles, triumphs and lives of its leading players. Their hope is that this film will serve as a platform to promote and inspire widespread engagement with art. Beyond raising significant production funds and securing support from some of the country's leading arts foundations, Hot & Sunny developed unique sponsorship partnerships to expand audiences and create additional revenue streams. In addition to producing an important film, their goal was to demonstrate how the documentary film as an art form can be both a powerful tool for communication and a viable business venture. Other producing credits include *Love, Cecil*, a film by Lisa Immordino Vreeland about Cecil Beaton, which premiered at the 2017 Telluride Film Festival. Hot & Sunny currently has several art productions in development, as well as a book project.

### **Anthos Media LLC**

Anthos Media LLC has been producing feature documentary films since 2007. Co-founded by Carla Solomon, she is currently the company's sole principal. Anthos' producing credits include *Particle Fever* (producer); *The New Public* (executive producer); *Colliding Dreams* (in association with) *Thank You For Your Service* (impact producer); and *Letters from Baghdad* (consulting producer) about Gertrude Bell—the early 20th century British spy, explorer and political powerhouse who drew the boundaries of today's Iraq. In addition to producing films to engage broadest audiences, a key dimension of the Anthos mission is to raise curiosity and awareness, broaden public discourse and stimulate other forms of social impact. As a film, *The Price of Everything* touches on the challenges today's artists face in finding ways to achieve creative goals and be self-sustaining in the face of the pressures and temptations today's art market exerts. Anthos has forged a primary outreach and funding partnership with the Emily Hall Tremain Foundation and created a social outreach plan designed to increase awareness of and access to an extensive set of tools helping artists to thrive. A screening/dialogue program for MFA programs and working artist organizations is the second component of the outreach plan. With this plan in place and the support of Tremain and other lead foundations, *The Price of Everything* has the opportunity to make enduring impact for artists and those who work with them—increasing awareness, dialogue, and access to resources supporting the development of independent professional pathways towards creative goals. Current Anthos projects include participation in Creative Chaos' *Post-Truth* (in production), about the birth of the "fake news" phenomenon, and a film about the college mental health crisis.

## CREDITS

### **Directed by**

Nathaniel Kahn

### **Producers**

Jennifer Blei Stockman

Debi Wisch

Carla Solomon

### **Co-Producers**

Lisa Remington

Kayla Malahiazar

### **Executive Producers**

Jane & Mark Wilf

Audrey & Zygi Wilf

Regina K. Scully

Katharina Otto-Bernstein

Jeffrey Pechter

### **Co-Executive Producers**

Sarah Arison

Laurie M. Tisch

Emily Blavatnik

Lawrence B. Benenson

Agnes Gund

### **Edited by**

Sabine Krayenbühl

### **Editors**

Brad Fuller, ACE

Phillip Schopper, ACE

### **Director of Photography**

Bob Richman

### **Music by**

Jeff Beal

### **Archival Producer**

Judy Aley

### **Sound Recordist**

Eddie O'Connor

### **Associate Editor**

Jessica Laudicina

### **Titles**

Randy Balsmeyer

### **Re-Recording Mixer**

Matthew Iadarola

### **Supervising Sound Editor**

Joel Dougherty