

Women in Art | Living Intelligence

An Operational Reference System
for Contemporary Art
by Women Artists from the 19th Century to the Present

by Fürstenweg Unique Fine Art
Salzburg, Feb 2026

women
in art

LIVING
INTELLIGENCE

An Operating System for Scarce-Asset Art Markets



1 · Women in Art | Living Intelligence A Reference and Structuring System for Scarce-Asset Art

This document introduces a framework
in which artistic work becomes readable, understandable, and placeable.

Not through evaluation.
Not through acceleration.
But through structure.

Women in Art | Living Intelligence is not a market player, not a platform, and not a content product.

It is a reference and structuring system that connects artistic authorship, market presence, and institutional readability — without replacing existing actors in the art world.

Approach

Art is created through freedom.
Its public impact, however, comes through responsibility.
Living Intelligence understands authorship as a conscious decision for clarity, comparability, and long-term positioning.

What this document provides

The following chapters describe:
how orientation in the art market is created
what this system is practically built on
how reference, context, and market
remain clearly separated

and how a stable framework emerges from this

without promises.
without shortcuts.
without noise.

Authorship

Women in Art | Living Intelligence

Oliver Fuchs
Initiator · System Architecture · Market Logic
THE ART HUB · Fürstenweg Unique Fine Art

Ing. Reinhard Fuchs
Curator · Art-Historical Context
Fürstenweg Doha Foundation



2 · Orientation

Why structure matters in the art market

The art market still largely operates on events:
exhibitions, fairs, auctions, press moments.

Visibility appears briefly
and then disappears again.

In between, there is often a lack of:

structure
comparability
a traceable line of development

For collectors, investors, and institutions,
this creates uncertainty.
Quality exists,
but it is rarely documented in a systematic way,
properly contextualised,
or translated into long-term market understanding.

Women artists, in particular, are disproportionately affected by this.

The Living Intelligence approach

Living Intelligence starts exactly here.
It does not replace existing market formats
and it does not replace existing actors.
It replaces event logic with system logic.

Demand is not assumed,
but observed over time,
documented,
and made comparable.

USP

**An operating system
for scarce-asset art markets.
Not a content product.**



3 · Our Foundation

Why this system is not theoretical, but grown from practice

Women in Art | Living Intelligence did not emerge from an idea alone, but from concrete work within the art market.

Its structure is built on verifiable foundations:

- the Art & Price Index
- Women in Art – Volume 1
- a published Old Master reference work with 275 artworks

THE ART HUB on unique-fine-art.com with around 150 women artists and more than 2,000 works as well as real auctions and documented sales

This foundation is not a narrative. It is the result of many years of operational practice. Living Intelligence is neither a start-up model nor a theoretical framework. It is based on more than fifteen years of market observation, comparison, and documented development.





4 · From Events to Structure Why a system is necessary

Historically, the art market is organised around events:
exhibitions · fairs · auctions

These formats create visibility. But they do not create continuity.

What is missing

Between events, there is often a lack of:

- comparability
 - visible development paths
 - reliable market indicators
- Visibility appears.
Readability does not.

Specific impact on women artists

For decades, the share of women artists in the auction market has remained between 5 and 15%.
Not due to a lack of quality,
but due to a lack of systemic positioning and long-term contextualisation.

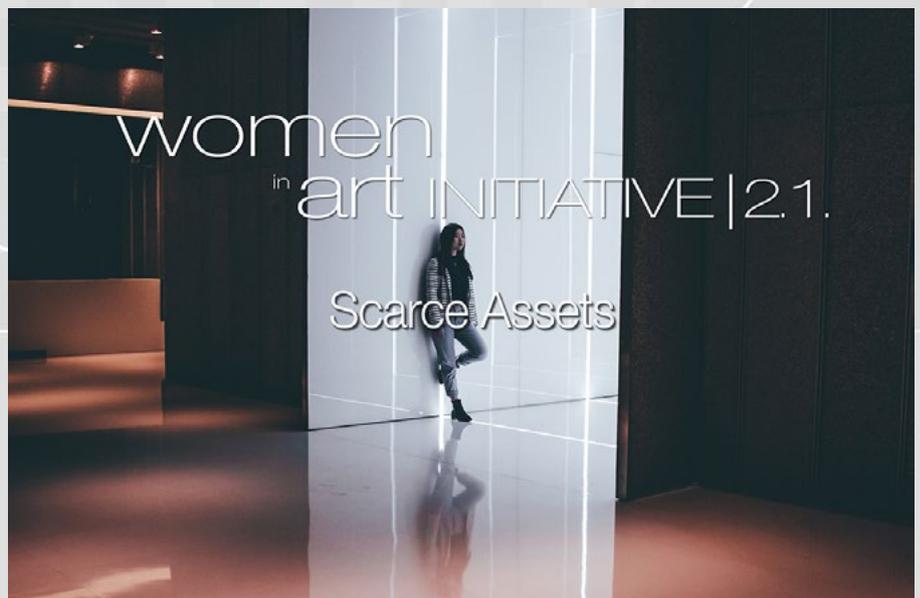
The Living Intelligence approach

Living Intelligence does not replace existing market formats.
It creates structure between events.

Demand is:
observed
documented
made comparable
Not as a single moment.
But over time.

Principle

Events remain relevant.
Structure makes them readable.





5 · The Paradigm Shift From art as an object to art as structured value

Within Living Intelligence, art is not viewed primarily as a single object, but as structured value. This value emerges from origin, context, comparability, and documented market logic.

A work gains significance not only through its aesthetic quality, but through its integration into groups of works, development paths, reference markets, and collector structures.

Living Intelligence makes these relationships visible without instrumentalising art or reducing it to market parameters.

Art remains autonomous. Its public impact, however, arises from structure. A work becomes collectable, investable, and institutionally relevant when it can be read, compared, and contextualised repeatedly.

Living Intelligence understands this process not as acceleration, but as a condensation of meaning over time.



6 · The Three-Layer Architecture Separation of reference, context, and market

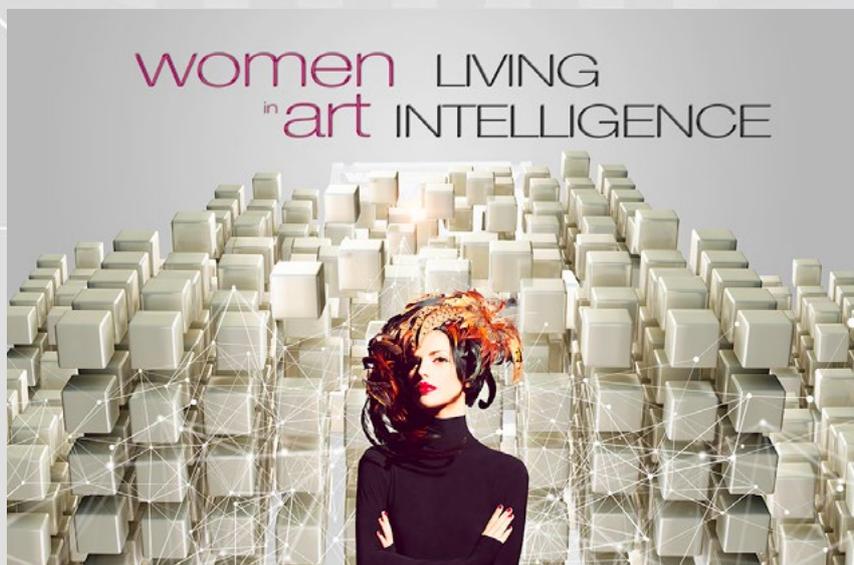
Women in Art | Living Intelligence is based on a deliberately clear architecture. It separates reference, art-historical context, and market activity in order to ensure accuracy, responsibility, and long-term readability. This separation is not a formal system of order, but the foundation that prevents artistic work from being simplified, instrumentalised, or mixed. Each layer fulfils its own distinct function and follows its own logic in terms of content, use, and public presence.

The World of Art | Historical market and quality benchmark

The World of Art forms the reference framework of the system. This layer includes selected Old Masters and historically established positions from the highest ranks of art history. It serves exclusively as a market and quality anchor. There is no sale activity and no active market steering. The function of this layer lies in calibration: it makes visible which characteristics have sustained museum relevance, cultural significance, and stable market values over decades. The World of Art thus provides the benchmark against which contemporary developments can be positioned, without measuring or reducing them.

Legacy Artist Intelligence | Art-historical context and legitimisation

This layer includes women artists who are no longer living, from the 19th century onwards. Its purpose is reference, context, and art-historical classification. Legacy Artist Intelligence is free of sales functions, free of market mechanisms, and without any monetisation model. It makes development paths, transitions, and ruptures visible, and shows that contemporary positions do not emerge in a vacuum. This layer provides the argumentative and linguistic foundation for curatorial work, institutional collaboration, and long-term cultural positioning.



Living Artist Intelligence | The active market layer

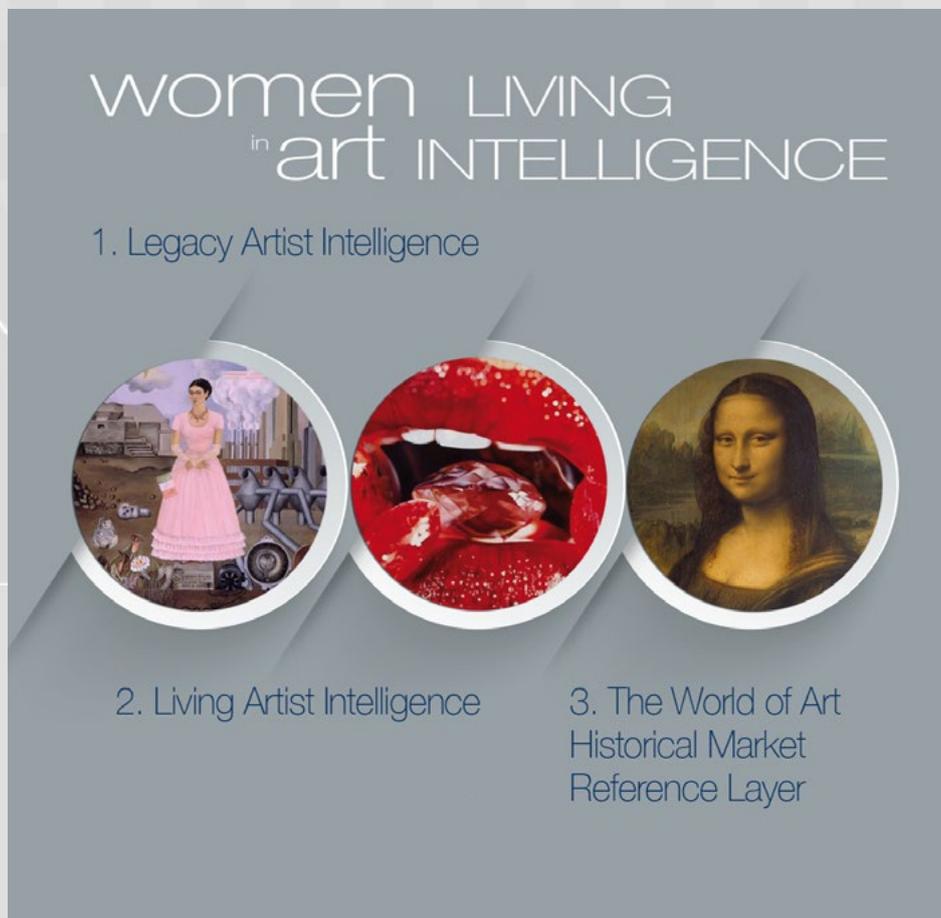
This layer includes living women artists and is the only area with active market and sales integration. It is based on clear contractual frameworks, defined revenue models, and a transparent positioning logic. The goal is not short-term visibility, but the structured development of market presence, real demand, and institutional relevance over time. Living Artist Intelligence connects artistic authorship with responsibility for pricing logic, documentation, and public readability.

Why this separation is essential

The three-layer architecture prevents the mixing of:
education mandate · market activity · historical reference

It reduces legal and economic risks, protects the reputation of all parties involved, and creates a transparent structure that remains clearly understandable for artists, collectors, institutions, and long-term partners.

This architecture is the prerequisite for trust to emerge
– not through promises, but through clarity.





7 · The World of Art

The historical market and quality anchor

The World of Art forms the reference framework of Women in Art | Living Intelligence. This layer defines what constitutes long-term relevance, museum acceptance, and stable market values. At its core are selected positions from art history – the top 100 artists, from Monet to Manet. They do not function as role models, but as benchmarks.

Calibration instead of nostalgia

The World of Art is not a historical archive and not a narrative retrospective. This layer serves calibration. It does not answer questions of taste, but structural ones: Which works remain museum-relevant over decades? Which market volumes prove to be sustainable? Which collector types remain active long term? These questions cannot be answered theoretically. They can only be clarified through historically documented comparative values.

The role of the published works

The foundation of this layer includes, among others, 275 published works from The Most Valuable and Expensive Works of Art. These works are not intended for sale. They serve as reference points through which quality, market size, and historical value development become comparable. The World of Art does not enter into direct market interaction. It observes, structures, and makes benchmarks visible.

Orientation without influence

This layer provides orientation for artists, collectors, and institutions without dictating decisions. It sets no prices, makes no selections, and creates no market pressure. Its function lies in defining the framework within which contemporary positions can be clearly and intelligibly placed.

The World of Art within the overall system

Within the three-layer architecture,
The World of Art assumes a clearly defined role:
benchmark for quality
calibration of pricing logic
classification of market size
understanding of collector structures

This makes the layer not an addition,
but a fundamental component of the system.
Not to judge the present –
but to make it understandable.



8 · Legacy Artist Intelligence

Women artists as a historical connecting layer

Legacy Artist Intelligence forms the connecting layer between The World of Art and the present. It includes women artists from the 19th century onwards whose work was stylistically, thematically, or conceptually formative and whose relevance extends beyond their own time. This layer makes visible that contemporary artistic positions do not emerge in isolation, but within historical lines of development.

Development paths instead of isolated positions

Legacy Artist Intelligence shows transitions and relationships: from classical market positions through modern and avant-garde forms of expression to contemporary artistic strategies.

The focus is not on canonisation, but on comparability and contextualisation. This layer makes it possible to read formal decisions, themes, and artistic attitudes across generations.

Free from market logic

Legacy Artist Intelligence is deliberately not monetised. There are no sales, no market steering, and no sales-driven use. Its function lies exclusively in: classification, comparison, and curatorial argumentation. It is precisely this distance from the market that makes the layer reliable for institutions.

A language for institutions

For museums, foundations, and academic partners, Legacy Artist Intelligence is essential because it reflects the language and logic of museological work. It creates reference without making claims and enables dialogue without market interest. In this way, it functions as a legitimising connecting layer between historical reference and living artistic practice.

Its role within the overall system

Within the three-layer architecture, Legacy Artist Intelligence fulfils a clear task: it connects benchmark and present without mixing them.

As a bridge between Old Masters and Living Artists, it ensures context, depth, and long-term readability – without market interest, but with curatorial responsibility.



9 · Living Artist Intelligence

Market logic without speculation

Living Artist Intelligence is the operational layer of Women in Art | Living Intelligence. It includes living women artists and is the only area of the system in which market and sales processes take place deliberately.

This layer does not pursue accelerated sales, but a structured and traceable development.

Integration instead of isolation

Each artistic position is embedded:

- within art-historical lines through Legacy Artist Intelligence
- within market-related references through The World of Art
- within an individual, readable career and pricing logic

This creates not a single moment, but a coherent context in which works become comparable, developments traceable, and decisions justifiable.

Controlled market development

The goal of Living Artist Intelligence is not short-term visibility.

The goal is the controlled development of real demand, a suitable collector base, and institutional presence over time.

This development follows clear frameworks.

It is contractually, economically, and legally well defined.

Structured market mechanics

Living Artist Intelligence operates with fixed structures:

- clear revenue models
- a defined logic of series and groups of works
- stable price corridors
- targeted collector engagement
- curated decision-making processes

The market is not “played,”
but guided –
through order, transparency,
and responsibility towards the work and artistic authorship.

Position instead of acceleration

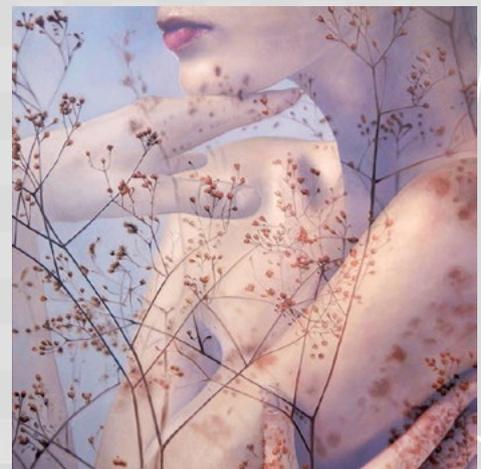
Living Artist Intelligence understands the market not as a competition for attention, but as a space for decisions.

Controlled development replaces fast sales.

Readability replaces reach.

Sustainability replaces speculation.

In this way, market presence emerges that endures
– for artists, collectors, and the system as a whole.



Kędzierska, Dominika (Poland)
Fragile II · 2022 · Oil on canvas · 80 × 80 cm

10 · THE ART HUB Concierge

Curated decision guidance

Not a sales tool.
No automation.
No price negotiation.

THE ART HUB Concierge is a routing and decision interface.

It organises interests,
structures offers,
and guides collectors into
personal consultation.

Not faster.
Better.

What it does

filters interests
prioritises works
structures information
hands over to human
decision-making

What it does not do

no direct sales
no pricing logic
no automated closing

Principle

Boutique instead of platform.
Pre-qualification
instead of reach.
Clarity instead of volume.

Approach

Decision quality
over attention.



THE ART HUB
Concierge

11 · Collectors' List

From contacts to market intelligence

Not a newsletter.
Not a mailing list.
Not a marketing channel.

The Collectors' List is an active system layer.

What it does

organises collectors by interests
defines budget corridors
considers risk profiles
reads real purchase histories

What emerges from this

Interactions become demand signals.
These signals flow back into market
and curatorial decisions.

The market is not guessed.
The market is observed.

Principle

Segmentation instead of dispersion.
Observation instead of assumption.
Intelligence instead of reach.

Approach

Market intelligence
over communication.



12 · Auction House Collectors Activation

Demand as a strategic driver

No campaign.
No push.
No marketing pressure.

Auction House Collectors Activation integrates an established collector base into the Living Intelligence system.

What happens

previews are selected
feedback is recorded
decisions are read

From this, a real demand index emerges.

Not loud.
Not accelerated.
Reliable.

What it is used for

understanding timing
adjusting supply
stabilising pricing logic

Demand supports decisions – it does not replace them.

Shared structure

All layers operate on one data model.

Foundation:
artist / period / work
technique / year / dimensions
references / publications / exhibitions

Extension (market layer only):
pricing logic
sales history
availability status
collector interactions

Principle

Each layer remains independent.
Comparison, analysis, and argumentation nevertheless become systemically possible.

Approach

Demand as a signal.
Not as a pressure tool.



13 · One Data Model – Three Layers

Comparability without mixing

No tool.
No CRM.
No self-purpose.

The data model is the backbone of Women in Art | Living Intelligence.

What it enables

One shared structure
for three clearly separated layers:

The World of Art
Legacy Artist Intelligence
Living Artist Intelligence

Comparability emerges
without distorting curatorial or economic
logic.

Shared foundation

Identical across all layers:

artist
work
year
technique
publications
exhibitions

Extension in the market layer

Only where market activity takes place:

prices
sales
collector interactions

Principle

One structure.
Three functions.

Readability without simplification.
Manageability without intervention.

Approach

A unified data basis
as a prerequisite for trust.

Not for control.
For classification.



14 · Why We Do This

Sustainability before scale

Women in Art | Living Intelligence arises from a clear commitment: to make artistic work readable over the long term – not momentary, not event-driven, but repeatable and verifiable.

The goal is not a quick effect. It is a sustainable model.

2030 as a reference

2030 does not mark an endpoint and it is not a promise.

It is a reference framework for institutional connectivity.

In this context, Doha does not stand for hope, but for international readability. Not as a dependency, but as a benchmark.

Global in scope

The market is global. Exhibitions, collaborations, and collector relationships must function worldwide – independent of place or timing.

Built step by step

The system is developed so that it already works today:

through sales
through auctions
through rentals
through traceable development

Not later.
Not hypothetical.
Now and verifiable.

Approach

Sustainability before scale.
Structure before reach.
Proof before assertion.



15 · What Carries the System

Auction as a reliable reference space

Women in Art does not operate in a hypothetical space.
A central format has been firmly anchored in the real market for years:
Women in Art at the Auction.

This format fulfils a clear function:
it creates public market readability.

What emerges from this

traceable price references
entries in relevant art market databases
trust through external verification
real transactions

Not as an exception,
but as a repeatable process.

Why this is essential

Markets emerge where decisions
become publicly verifiable.

Auctions do exactly that:
they replace assertion with reference
and opinion with result.

Women in Art uses this space
not as an end in itself,
but as a stabilising starting point
for further system layers.

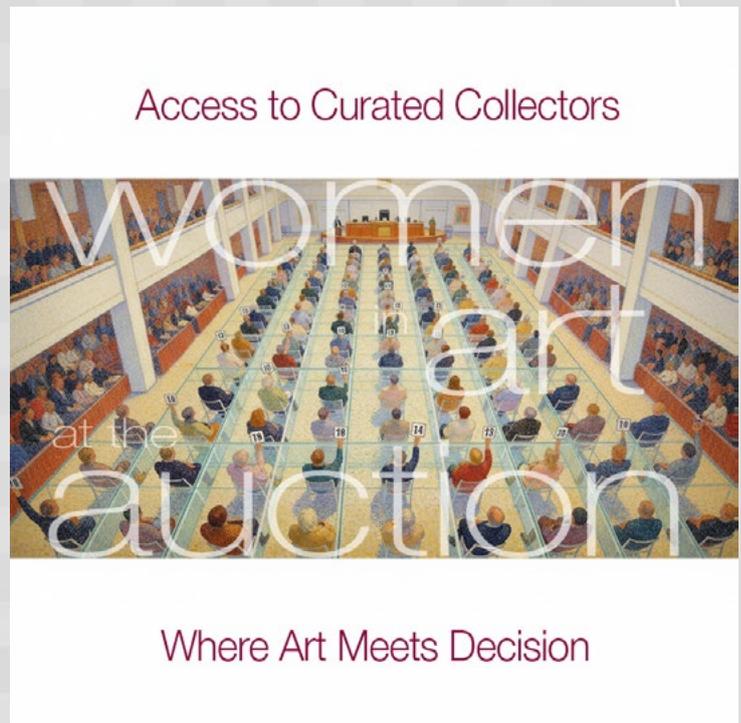
Classification

Women in Art at the Auction is not a marketing instrument.
It is a stress test.

What holds here
can be classified, further developed,
and responsibly expanded.

Approach

First reference.
Then structure.
Then development.



16 · Revenue Model

60 : 40 – fair, transparent, sustainable

60% for the artist.
40% for the system.

This split is deliberately chosen.

Context

Compared to many platforms and traditional gallery models, the larger share remains with the artist.

The system share

The organisational share finances the infrastructure that enables market readability:

curated visibility, collector guidance
legal and organisational safeguarding,
long-term documentation

Principle

A commission-based model.
No platform logic.

A participation model
that connects sales and value development.

Approach

The majority remains with the artist.
Responsibility lies with the system.

Commission ≠ Platform ≠ Gallery



What Sustains Our Business Model

Multiple revenue streams. One logic.

Women in Art does not operate in a one-dimensional way.
The business model is based on several complementary revenue paths that connect market trust, liquidity, and development.

Not additive.
Systemic.

Auction as a reference space

Women in Art at the Auction is more than a sale.
It is public market validation.

Auctions generate:
traceable price references
entries in relevant art market databases
external verification
trust through transparency

This reference space creates secondary market proof on which further positioning can build.

Not as an exception.
As a repeatable process.

Blue-Chip as a process

At Women in Art, Blue-Chip is not a label.
It is an outcome.
An investable profile emerges through:
documented development
repeated demand
public market evidence
institutional connectivity
This creates a premium segment that enables higher closing probability, stable pricing logic, and long-term collector commitment.

Without financialisation.
Without speculation.

Rental as an intelligent market indicator

Curated Art for Rent is not a side model.
It is a strategic instrument.

Rental creates:
ongoing liquidity
real presence in space
reliable demand signals

Which series work?
Which formats?
Which motifs?

This data flows back into the system and sharpens decisions before sale.

Principle

Sales, auctions, premium segment, and rental do not work against each other.

They reinforce each other.



THE ART HUB
Curated Art for Rent



Why This Creates Trust

Scarce assets require structure

Art here is not a consumer good.
It is a scarce cultural asset.

Scarce assets are characterised by:
limited supply
documented history
sustained demand

Living Intelligence makes these qualities
visible, comparable, and readable.

Not faster.
More reliable.

Substance instead of promises

The most important capital is not
technology.
It is existing substance:
published reference works
a grown base of women artists
existing platform structures
functioning market formats
established collector relationships

Women in Art does not start from zero.
It consolidates what already carries weight.

Standards instead of chance

Living Intelligence translates substance into
structure:
catalogues raisonnés
dossiers
data models
collector access
institutional language

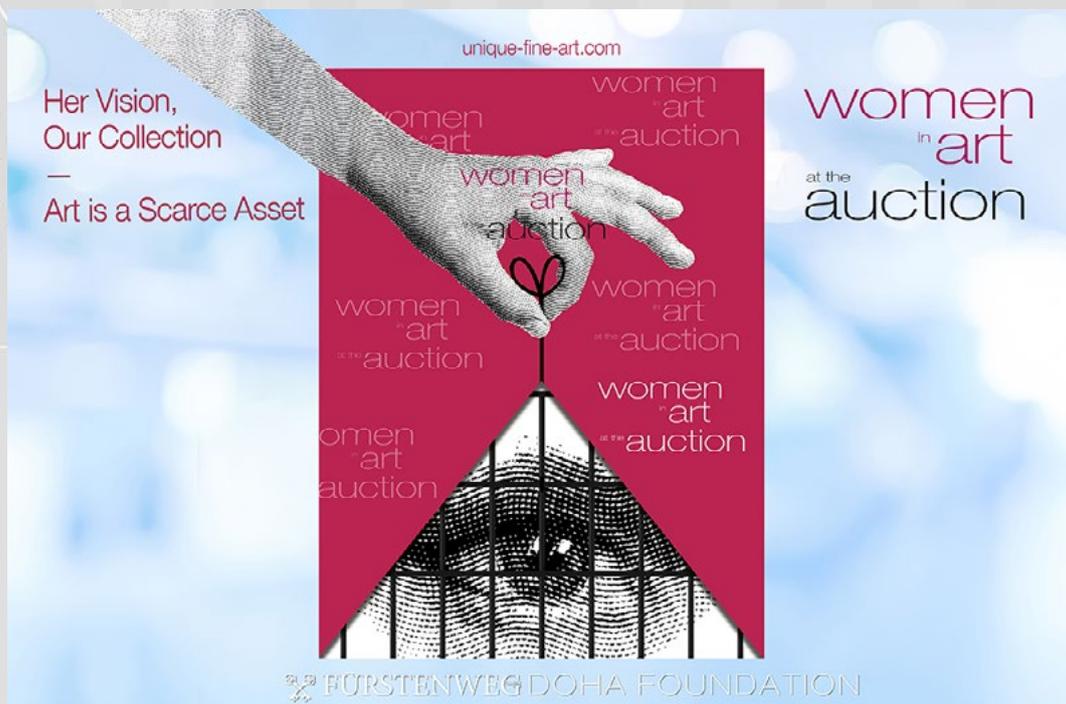
In this way, artistic work is not simplified,
but made connectable.

Approach

Diversity of revenues.
Unity of logic.

Markets do not emerge through assertion,
but through structure, repetition,
and reference.

This is not a promise.
This is a model.



17 · Steering Through KPIs

Measurability without intervention

Investor suitability does not emerge from forecasts, but from observability.

Women in Art does not measure art.
It measures quality, timing, and market stability.

Collector KPIs

How decisions are formed
preview-to-viewing rate
viewing-to-reservation rate
decision duration
repeat-buyer ratio

-> show interest, fit, and trust.

Market KPIs

How demand behaves
sales per series
stability of price corridors
demand index by theme and medium
auction references per period

-> show sustainability rather than moment.

Operations KPIs

How reliably the system operates
fully verified dossiers
time to market integration
quality and consistency of content

-> ensure professionalism and readability.

Principle

These metrics do not steer content.
They steer structure.

Not creativity.
Reliability.

Approach

Measurability does not serve control,
but trust.



18 · Roadmap

Sustainability before scale

This roadmap does not describe hype, but controlled development. Step by step. Verifiable. Scalable.

2026 · System core

data model and concierge routing active collector layer integrated first curated blue-chip dossiers
-> **structure is effective.**

2027 · Consolidation

standardised dossiers rental programmes as stable cash flow auction as a repeatable reference space
-> **the system sustains itself.**

2028–2029 · Internationalisation

exhibitions and pop-ups in core markets institutional partnerships blue-chip clusters become visible
-> **development becomes readable.**

2030 · Institutional connectivity

museum and collector programmes curated exhibition capability stable sales and reference structure
-> **scaling without rupture.**

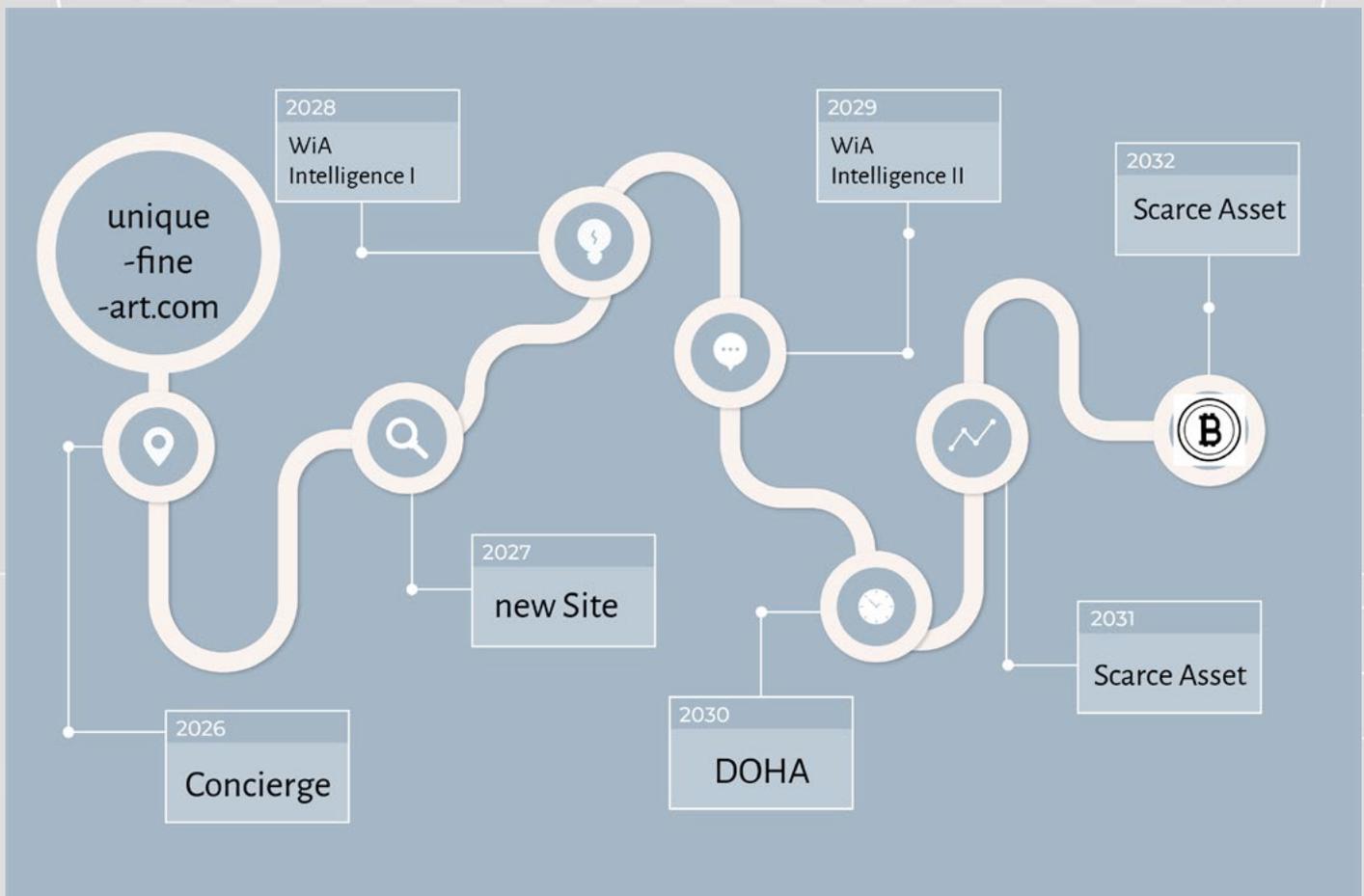
Principle

Not everything at once. But everything connectable.

Approach

Sustainability before scale. Proof before assertion. Structure before speed.

unique-fine-art.com - Roadmap 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 ...



19 · Exhibitions as System Output

Not an event – but a result

Exhibitions are not an end in themselves.
They are the output of a functioning system.

They fulfil three clear functions:

generation of institutional relevance signals
activation of collectors through previews and viewings
testing of groups of works in space
(demand and rental signals)

Exhibitions do not arise in isolation,
but as part of a continuous pipeline.

Their value lies not in the moment,
but in what emerges from them:
documentation, feedback, decisions.

20 · Institutional Connectivity

Why museums understand this system

Museums work with reference, context,
and order.
Living Intelligence speaks exactly this language.

The World of Art provides benchmark.
Legacy Artist Intelligence provides context.
Living Artist Intelligence adds market logic.

The market is not imposed,
but integrated without distorting museological
principles.

This creates a rare interface
between museum, market, and the world
of collectors.



21 · Economic Clarity

Separation of education, market, and reference

A central risk in the art market is the mixing of sales interests and educational mandate.

The three-layer architecture prevents exactly this:

The World of Art remains referential.
Legacy Artist Intelligence remains contextual.
Living Artist Intelligence remains economically active.

This clarity protects reputation and creates trust among partners, institutions, and investors.

22 · The Role of Technology and AI

Assistance instead of autonomy

Technology supports structure.
It does not replace responsibility.

AI is used for:
analysis
structuring
pattern recognition
decision support

It makes no curatorial decisions,
sets no prices,
and replaces no human competence.

Efficiency is supported.
Responsibility remains human.



23 · Technical Architecture

Modular, scalable, institution-ready

The system is built modularly:

Artist Core
Curatorial Layer
Market Layer
Collector Layer
Contract Layer
Experience Layer

All modules access a shared data base,
while remaining functionally separate.

This creates flexibility
without structural loss.

24 · Design and UX

Calm instead of platform noise

Design does not follow conversion logic,
but museological calm.

Decision paths are clear.
Information is ordered.
Speed is reduced.

The goal is trust –
not attention.



25 · Authority Anchors Without Mixing

Reputation through connectivity

References from the top segment serve classification, not sales.

Old Master contexts stand for reputation, not for market mixing.

They show:
the system is connectable –
even at the highest level.

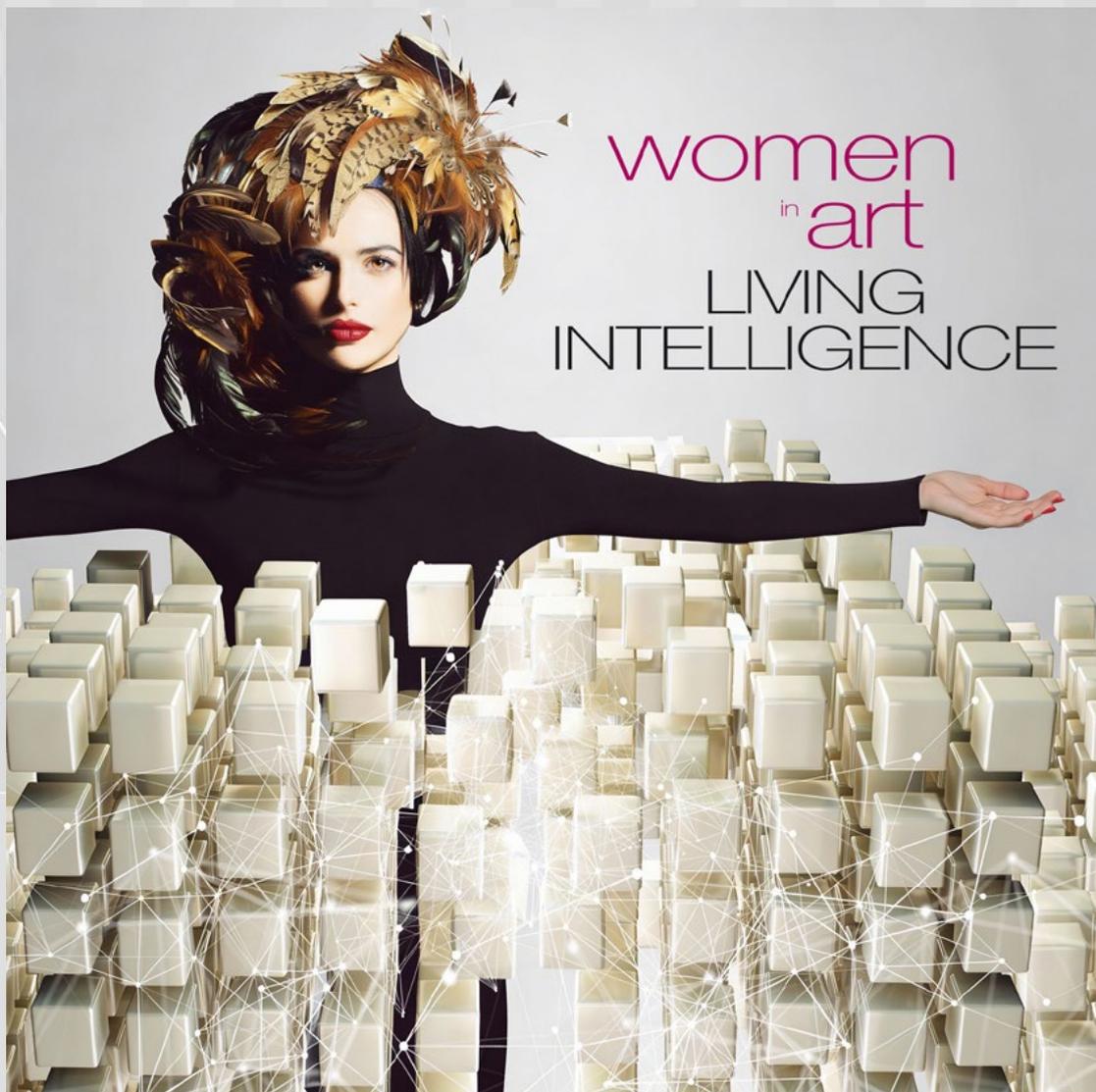
26 · Governance and Quality Assurance

Measurability without reduction

Living Intelligence works with metrics.
Not to optimise at any cost,
but to stabilise quality.

Measured are:
demand signals
decision timelines
series performance
repeat-buyer behaviour

This measurability does not reduce art.
It protects it from arbitrariness.



27 · System Responsibility

Stability before expansion

Living Intelligence is a framework of responsibility.

Stability and readability
come before growth.

Principle

Structure before speed.
Responsibility before reach.

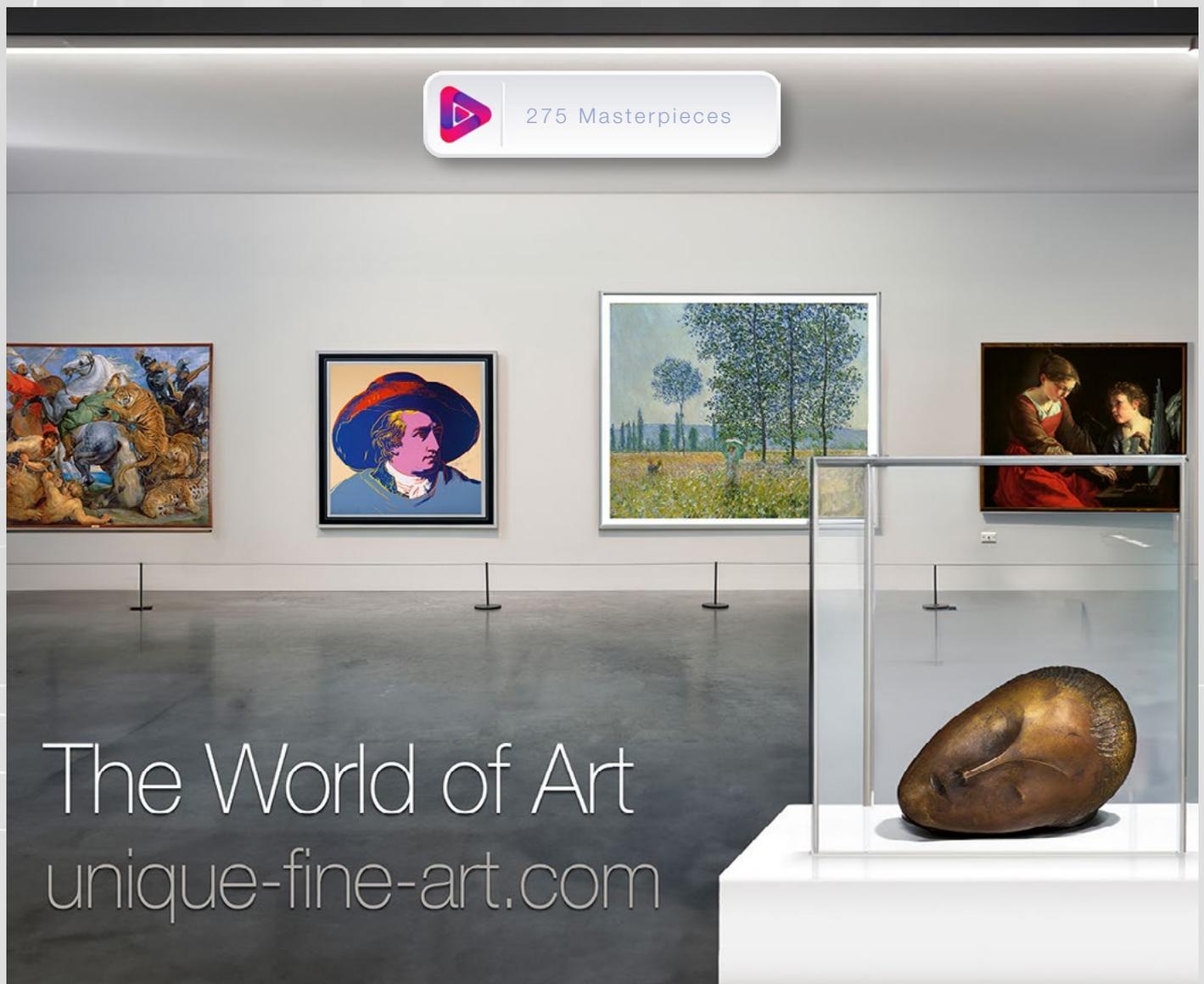
28 · Gradual Scaling

Roadmap as a sustainability model

The system grows in phases.
Each phase is independently sustainable.

2026: system core, concierge, collector layer
2027–28: market and rental scaling, blue-chip
clusters
2029–30: institutional integration, international
connectivity

Scaling does not arise from pressure,
but from stability.



Conclusion

Art, market, and intelligence in balance

Women in Art | Living Intelligence connects art, market, and institutions without destroying their respective internal logic.

It is not a loud project, but a durable system.

Precisely for this reason, it is future-proof.

Summary

Three layers – one system

The World of Art creates benchmark.

Legacy Artist Intelligence creates context.

Living Artist Intelligence creates market.

Together, they form a curated, resilient infrastructure for contemporary art by women artists – today and in the future.



**ADDITIONAL SECTION | Women in Art | Living Intelligence 2030
System Addendum**

A1 · Collectors' List as Market Intelligence

Making demand visible

The Collectors' List is not a CRM and not a communication tool.

It is a market-intelligence layer that makes real demand observable and translates it structurally into decisions.

Collectors are not "played," but classified.

What is recorded

collector types and interests
budget corridors and media preferences
responses to previews and viewings
decision behaviour over time

What emerges from this

demand profiles per artist
comparability of groups of works
indications for placement
(rental · sale · auction)

Principle:

The market is read, not assumed.

A2 · Blue-Chip Logic (A/B/C)

Classification without labelling

Blue-Chip here is neither a promise nor a marketing term.

It is a systemic classification based on observable development.

C – qualified

first market evidence · recognisable demand · stable series logic

B – established

repeated market evidence · institutional touchpoints · stable price corridors

A – institutionally connectable

long-term demand · international readability
· museum-level groups of works

System effect

C -> build-up

B-> consolidation

A -> reference

Principle:

Blue-Chip emerges through process, not through attribution.

A3 · Tech & UX

Structural minimum requirements Decision guidance instead of surface

Technology is not a feature layer,
but a structural carrier.

All layers operate
on a shared data logic,
while remaining functionally separated.

What must be structurally secured

clear attribution of works and series
references (exhibitions, publications,
auctions)
clear status per work
traceable collector interaction (anonymised)

UX principles

calm instead of platform noise
guidance instead of conversion
clarity instead of information overload

Governance

Analysis supports.
Decision remains human.

A4 · Institutional Readability

Why this system is understood

Living Intelligence speaks the language
of institutions:

context
documentation
comparability
separation of layers

Market logic is complemented,
not overlaid.

This creates connectivity
for museums, foundations,
and long-term partners.

A5 · Closing Note (Addendum)

System before project

This addendum extends the reference
document
with those layers
that create trust through structure.

Not through size.
Not through speed.
Not through promises.

But through readability.

THE ART HUB | Offers in 2026:

- ✓ Women in Art at the Auction
 - ✓ Catalogue Raisonné
 - ✓ Curated Art for Rent
 - ✓ The Art Hub Concierge
- > Women in Art Living Intelligence



FÜRSTENWEG

UNIQUE FINE ART

Contact Information:

Office Vienna:

Address:

Käsbier Holding GmbH,
Beatrixgasse 27/1/55, 1030 Wien Austria
Phone: +43/(0)660 162 30 90
Email: art@fuerstenweg.com
Website: Unique-Fine-Art.com



Office Salzburg Nord:

Fürstenweg GmbH & Fürstenweg Doha Foundation
Hangstrasse 4, 5161 Elixhausen / Salzburg, Austria
Phone: +43/(0)660 162 30 90
Email: info@fuerstenweg.com
Website: fuerstenweg.com



[WHY WE ARE UNIQUE](#)



BLUE CHIP ARTIST
RECOGNIZED. VALUED. COLLECTED.

[the art hub women in art](#)

