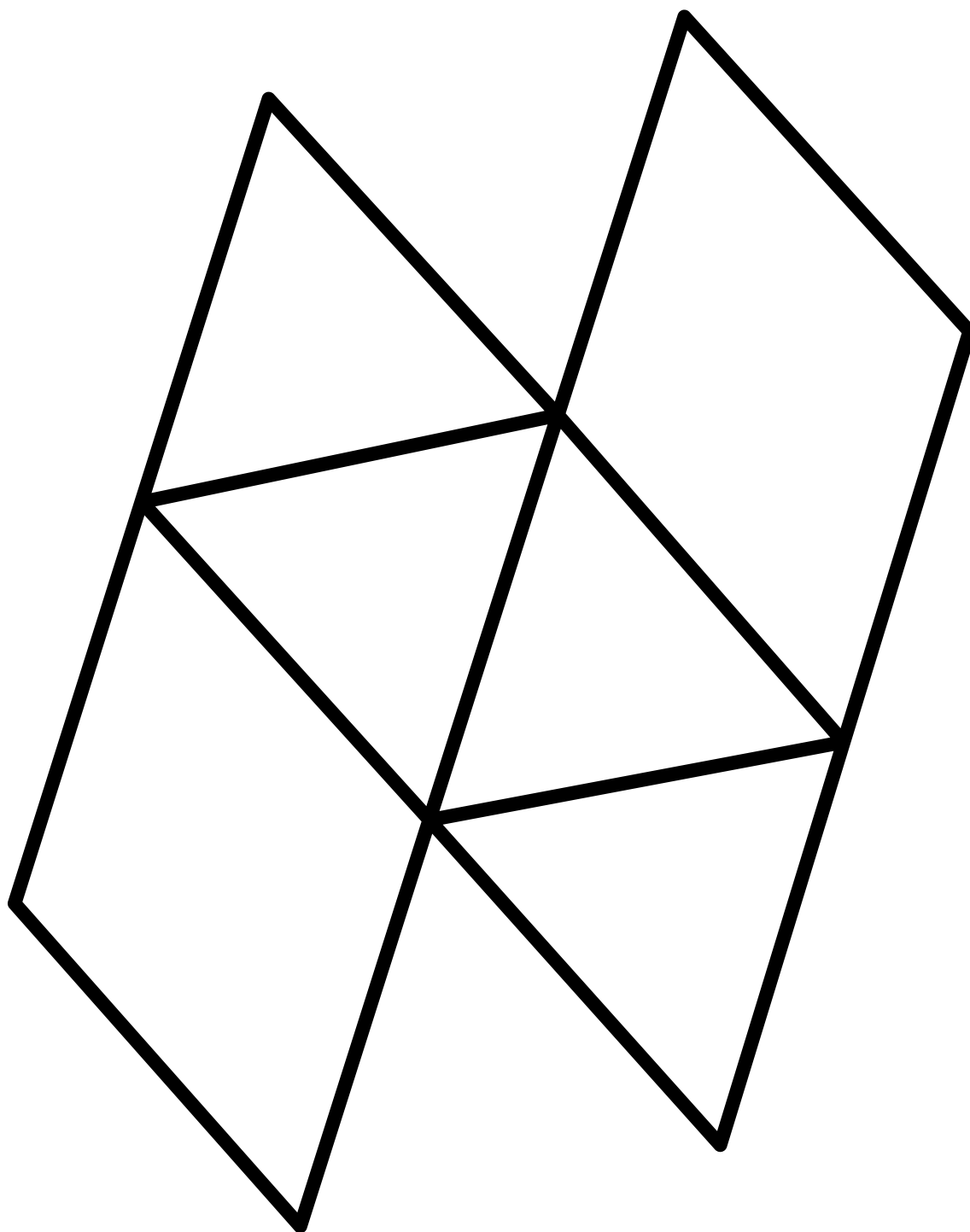


# ART & MARKET: ALIENATION OR EMANCIPATION?

University of St.Gallen  
17-18 November 2016



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The market plays an ambivalent role in the sociological analysis of art. Some authors suggest it implies commodification or even bondage of art. From this point of view, the accursed artist – who continues to create pieces of art even if he is not selling them – may become an epitome of authentic creation. According to the Frankfurt School, the «cultural industry», as an economic system, produces and disseminates standardized products aimed to fulfil needs created from scratch and to bring consumers into line. Within «art worlds», characterized by Howard Becker as cooperative networks regulated by aesthetic conventions, there seem to be a limited scope for economic competition and market constraints. Pierre Bourdieu draws a distinction between two artistic subfields by setting a relatively autonomous restricted production against a heteronomous broader production responding to commercial and market-based considerations. From this point of view, is genuine the art that succeeds to escape the market thanks to State subsidies or cultural policies protecting «freedom of art».

Other analyses consider, by contrast, that the market casts off the subordination to Religion, the Prince, an excessively demanding cultural patronage or the State. In the case of Mozart, Norbert Elias describes the use of subscriptions and concerts as a way to move beyond the dictates of nobles – but the musical market was in its early stages, which paradoxically pushed his extraordinary productivity and probably explains the early death of the composer. For Pierre Bourdieu, the historical emergence of the market initially offers the condition of possibility of an «autonomisation» of art. This «reversed economy» enabled the literary field to establish its own rules – in a context particularly competitive and with the risk of an increased exposition to a market-based economy.

Svetlana Alpers shows how Rembrandt's studio labour division simultaneously reflected and shaped the creation of the market while sustaining the art production and the reputation of the master. For Edgar Morin, the «cultural industry» (specifically cinema) produces universal cultural goods and a worldwide public. By contrast, in the «aesthetic theory» of Adorno, the dominant mode of production induces both alienate and authentic pieces of art. The most subjected piece of work, which at the same time manages to free itself from its production context, may thus also be the most critical. Finally, in the pragmatist approach of Antoine Hennion, the numerous «mediations» (economical, social, material...) characterizing both artistic creation and artistic reception are less of a barrier than the very conditions to the modern definition and consumption of «l'art pour l'art» or art for itself.

Between alienation and emancipation, what is the historical and contemporary role of the market in arts? Under which conditions and configurations are various types of markets playing as liberating settings or key element in the constitution of art? On the contrary, in which social constellation does the market restrict or obstruct creativity or artistic expressivity? Which specificities can we observe depending on artistic forms (visual art, music, theatre, literature, cinema...), national contexts, political climate, concrete producing conditions and larger historical patterns? How does «originality», «nonconformity», «authenticity» or «criticism» relate to market settings? And to which extent have the Internet and digital devices – censured to blur the boundaries between artistic products and contexts, creators and audiences, buyers and sellers – reframed the debate?

**International congress organised by the Research committee Sociology of Arts and Culture (RC-SAC) of the Swiss Sociological Association (SGS) and the Institute of Sociology of the University of St.Gallen (SfS-UNISG), Switzerland**

**Organising committee:**

**Andrea GLAUSER (University of Lucerne)**  
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**Alain QUEMIN (University of Paris VIII)**  
**Ulf WUGGENIG (Leuphana University of Lüneburg)**

THURSDAY 17.11.2016  
Militärkantine St.Gallen, Saal

14.00–14.15  
Welcoming address

14.15–15.30 **SESSION 1**  
**Reflexive Ambivalence. Self-Discourses of Artists and the Market**

- **Johannes M. Hedinger**  
(Zürcher Hochschule der Künste)  
The New Artist
- **Oleg Pronitschew**  
(Christian-Albrechts-Universität zu Kiel) Gelebte Werte. Jazz-/Populär-  
musikerInnen als mystifizierte Markt-  
subjekte
- **Linda Dürkop-Henseling**  
(Christian-Albrechts-Universität  
zu Kiel) Der Markt – ein lückenhafter  
Spiegel der Kunst

15.30–16.00  
Coffee break

16.00–16.45 **KEYNOTE 1**  
– **Ulf Wuggenig & Steffen Rudolph**  
(Leuphana Universität Lüneburg)  
Die relative Autonomie des Feldes  
der (zeitgenössischen) Kunst vor dem  
Hintergrund von Ökonomisierung  
und Finanzialisierung

16.45–18.15 **SESSION 2**  
**Authors in the Market.**  
**Artists between Aesthetics,**  
**Critique and Commerce**

- **Carolin Amlinger**  
(Johann Wolfgang Goethe-Universität  
Frankfurt am Main) Autoren im Markt.  
Produktionsbedingungen von Literatur  
im gegenwärtigen deutschen literari-  
schen Feld
- **Clara Lévy**  
(Université Paris-8) La littérature entre  
reconnaissance artistique et marché:  
Patrick Modiano, un Nobel à l'articu-  
lation de la légitimité et de la grande  
diffusion
- **Mathieu Feryn**  
(Université d'Avignon et des Pays de  
Vaucluse) La quête de reconnaissance  
des jazzmans français au service des  
arts et des marchés?
- **Robert Schäfer**  
(Universität Fribourg)  
Ästhetiktheoretische Hypothesen zur  
kulturindustriellen Gesellschaftskritik

18.30  
Visit of the Militärkantine

20.00  
Dinner at the Militärkantine

FRIDAY 18.11.2016  
University of St.Gallen, Senatsraum

08.30–10.00 **SESSION 3**  
**Cultural workers.**

- Art as Market and as Industry**
- **Anne-Sophie Radermecker**  
(Université libre de Bruxelles)  
Le nouveau connoisseurship à l'épreuve  
du marché. La réception de la produc-  
tion peinte de Pieter Brueg(h)el I et II  
par le marché des enchères publiques
- **Takemitsu Morikawa**  
(Universität Luzern)  
Kunst und Markt im frühneuzeitlichen  
Japan. Aus der Perspektive der  
Differenzierungs- und Individualisie-  
rungstheorie
- **Dave O'Brien** (Goldsmiths College,  
University of London)/  
**Mark Taylor** (University of Sheffield)/  
**Sam Friedman** (London School of  
Economics) Cultural Workers,  
Inequality and the Labour Market:  
Emancipation and Alienation  
Across the Generations
- **Éva Szereda**  
(Université de Neuchâtel)  
La perception de l'objet lors du  
processus d'aliénation par le musée

10.00–10.15  
Coffee break

10.15–11.00 **KEYNOTE 2**  
– **Alain Quemin**  
(Université Paris-8) Building a Ranking  
of Contemporary Art Galleries in Paris:  
a Sociological Approach

11.00–12.30 **SESSION 4**  
**Marketable Art. Galleries and Gallery**  
**Owners as Central Intermediaries**

- **Anna Uboldi**  
(Université de Milano Bicocca)  
Champ culturel et sens pratique du  
galeriste. Une recherche sur les inter-  
médiaires de l'art dans la ville de Milano
- **Michael Gautier**  
(Universität Bern)  
Das berufliche Selbstverständnis  
von Galeristen und Galeristinnen.  
Soziologische Analysen
- **Zahra Jahan-Bakhsh**  
(Université Sorbonne Nouvelle – Paris 3)  
Market and Development of Middle-  
East Visual Art, Focusing on Dubai's  
Art Galleries (1985 – 2015)
- **Linzhi Zhang**  
(University of Cambridge)  
Less Marketable Art? Contemporary  
Art and the Market in China

12.30–13.15  
Guided Art Tour on the University  
campus with Prof. Yvette Sánchez

13.15–14.00  
Lunch at the University  
campus restaurant

14.00–15.30 **SESSION 5**  
**Art and Capital.**

- Art Fairs and other Platforms**
- **Franz Schultheis / Thomas Mazzurana**  
(Universität St.Gallen) Kunst und  
Kapital. Zur Ökonomie symbolischer  
Güter am Beispiel einer Ethnographie  
der Art Basel
- **Karin Wisse-Van den Boom**  
(Lasalle College of the Arts Singapore)  
How to Manage the Square Metres of  
Space at Art Stage Singapore?
- **Séverine Marguin**  
(Humboldt-Universität zu Berlin) Les  
artistes-collectifs: un acteur aux marges  
du champ global de l'art contemporain
- **Marisa Phandharakrajadej**  
(Université Sorbonne Nouvelle – Paris 3)  
Le développement d'une portion  
du marché de l'art en Thaïlande: l'ex-  
périence du collectif autogéré  
«V64 Art Studio»

15.30–15.45  
Coffee break

15.45–16.30 **KEYNOTE 3**  
– **Nathalie Moureau**  
(Université Paul-Valéry – Montpellier 3)  
Index, Magic Index: Tell me who is  
the Most Valuable Artist

16.30–18.00 **SESSION 6**  
**Reductive Assessments. Rankings,**  
**Expertise, Potential**

- **Paul Buckermann**  
(Universität Luzern) Unangebrachte  
Reduktionen? Zum Blackboxing der  
autonomen Kunstwelt durch Rankings
- **Sarah Sparke**  
(University of the West of England  
Bristol) «But her Work is Terribly  
Commercial»: Positioning Discourses  
of Art and the Market
- **Eloi Flesch**  
(Université d'Avignon) La préconisation  
par similarité dans les intermédiations  
algorithmiques. Le cas du spectacle  
vivant
- **Denis Hänzi**  
(Technische Universität Darmstadt)  
Zum Regulativ der «Potenzialreali-  
sierung» in aktuellen Ausbildungs-  
und Arbeitsmärkten

18.30  
Visit of the Sitterwerk  
Registration required before November 7:  
artandmarket@unisg.ch