

art
market
studies .org

The Art Fair

The 2017 TIAMSA Conference

London
Sotheby's Institute of Art
13-15 July, 2017

TIAMSA
The International Art Market Studies Association
artmarketstudies.org

@ArtMarketStuds
#tiamsa
#artmarket
#artmarkets
#ArtFairConf

Thursday, 13 July 2017
Key Note 1, Room 31 D+E, 1st Floor

6.30pm

Fairs in the Southern Netherlands and the Development of the Early Modern Art Market (15th-17th centuries)

SOPHIE RAUX, Université Lumière – Lyon 2 (FR)

In the Southern Netherlands, the art professions depended on a long-established corporate organisation whose regulations restricted exhibitions and sales and also severely curtailed imports of foreign artefacts. While guilds' statutes only allowed permanent exhibition spaces and salerooms for the workshop of a town's free master, it was nevertheless possible to sell paintings and works of art at annual fairs. Beginning in the second half of the 15th century, however, the rising export of paintings to foreign venues meant that the search for public exhibitions and sales spaces became crucial in making this production accessible to an ever-greater public. Providing important cyclical and occasional distribution channels, fairs became the pre-eminent outlets amidst the increasing demand for ready made art, both at the local and the international level.

This paper will focus on the following issues:

- What was the impact of these fairs on the production and on the distribution of works of art, both at a local and international level?
- What is the relationship between the diminished importance of fairs for the art market and the concurrent emergence of professional art dealers during the second half of the 16th century? Dealers set up alternative means of occasional sales and events organized in the context of fairs, first taking the shape of lotteries and later developing into auctions.

Sophie Raux, Ph.D. (1993), University of Lille, is Professor of Early Modern Art History at Université of Lyon, member of the Laboratoire de Recherche Historique Rhône-Alpes. Her research and publications focus primarily on early modern French, Flemish and Dutch art (painting, drawing and printmaking) and more specifically on the history of the art trade in the Southern Netherlands and France. Her recent publications include *Moving Pictures. Intra-European Trade in Images, 16th – 18th centuries* (Turnhout: Brepols, 2014), co-edited with Neil De Marchi, and *À perte de vue. Les nouveaux paradigmes du visuel* (Dijon: Presses de Réel, 2015), coedited with Daniel Dubuisson.

[Sophie Raux](mailto:sophie.raux@9online.fr)
sophie.raux@9online.fr

9.45am

Art Fairs in the 21st Century and their Role in the Global Art Market Scene

RACHEL A. J. POWNALL and **SOFIA EVANGELOU**, Maastricht University (NL)

The influence of art fairs is growing and requires special attention by the art world. Art fairs play a prime role in the art market ecosystem, defining trends, sales, artists and galleries. Consequently, the classic art market model, which was based on transactions in galleries, is gradually being replaced by the economic model of art fairs. How and why have art fairs realised such influence during the past few years? How have they risen to their current position of influence, being able to establish new trends, defining the market as well as the way in which art is being bought and sold? How have they managed to leave behind traditional players? How much do art fairs affect art galleries and in which ways is their influence felt?

This paper will analyse the impact of the art fair phenomenon in the art market scene, as it sets new trends and changes the way the art market does business today. In addition, the analysis will show how art fairs are also influencing the role of art galleries today, including their reputation, their income and sales, and their relations with collectors and artists.

The paper is based on an analysis of TEFAF art market reports as well as on interviews with gallery owners and art dealers from the UK, Belgium, Italy, the Netherlands and Asia, who participate in TEFAF and other international art fairs, such as Art Basel, Art Brussels, and BRAFA.

Rachel Pownall holds degrees in Economics, Finance and Econometrics from the University of Kent at Canterbury (1996, 1998) and a PhD on Risk Management in International Financial Markets from Erasmus University, Rotterdam (2001). She is Professor of Finance at Maastricht University and founder and Academic Director of the Master in Art Finance programme at TIAS School for Business and Society, together with Fudan University, China, and the Van Gogh Museum, Amsterdam, The Netherlands. She founded and teaches the 'Masterclass in Art Finance and Collections Management' at TIAS, as well as 'Financial Research Methods' at Maastricht University, and 'Research Methods for Art Business' at Sotheby's Institute of Art, London, UK.

[Rachel Pownall](mailto:r.pownall@maastrichtuniversity.nl)
r.pownall@maastrichtuniversity.nl

Sofia Evangelou holds a BA in History, History of Art and Archaeology, and is now completing an MA in Art Management at Maastricht University. She specializes in the art market and is writing her MA thesis on the impact of art fairs. She has completed several internships at prestigious European Museums, such as the Peggy Guggenheim Collection in Venice and the Uffizi Gallery in Florence. Over the last few years she has also worked in the art market sector with galleries in Greece and in Europe. Recently, she became a guest columnist for the *Artdependence* art magazine.

sofia.a.evangelou@gmail.com

10.15am

Art Cologne. The First Art Fair for Modern and Contemporary Art Between Globalisation and Localisation

NADINE OBERSTE-HETBLECK, University of Cologne (GER)

Art Cologne, formerly known as *Kunstmarkt Köln*, was the world's first art fair to specialise in modern and contemporary art. The fair was originally set up and organised by the *Verein progressiver deutscher Kunsthändler* (the Association of progressive German Art Dealers) in 1967. Initially, the primary objectives of this temporary exhibition and trade platform were to further the art trade in Germany, promote German artists and establish a new centre for the art trade in post-war Germany. As the fair was originally open exclusively to members of the above-mentioned association, it soon came up against competition from different initiatives in the Rhineland area as well as internationally with rival events of different formats (e.g. *Art Basel* in 1970).

Within the talk, the genesis of galleries exhibiting at *Art Cologne* will be examined empirically. Based on a data set of all of the galleries that participated in the fair from 1967 to 1997, the question of the internationalisation of *Kunstmarktes Köln* will be assessed. Key questions that the talk will address are: When and during which periods specifically did international galleries start taking part in the event? From which countries did they come? What was the ratio of German to international participants during the first 30 years of the fair?

The admission restrictions of *Art Cologne* are among the reasons for the 'shock' or unexpected elements which emerge in the data set. The data set of the locations of the galleries that participated in *Art Cologne* from 1967 to 1997 should also shed light on the strength of the presence of the local art trade. The findings will help establish whether there were movements towards or away from the location of Cologne during certain periods during the timeframe under investigation.

Nadine Oberste-Hetbleck is Junior Professor for Art History and Art Market Studies at the University of Cologne. She studied Art History, Media Studies and Pedagogy at Heinrich Heine University Düsseldorf (HHU). Her PhD thesis, 'Art and Marketing. The Self-Marketing of the Düsseldorf School of Painting and the Düsseldorf Marketing System from 1826 – 1860', which she completed in 2009, received three awards, including the 2010 DRUPA prize. Between 2009 and 2013, she was employed at the Department of Art History at HHU. Before accepting the Junior-Professorship she was Course Leader and Coordinator of the Master programme in Art History with a focus on Communication of Art in Museums and the Art Trade (Faculty of Business Administration and Economics of the HHU) in 2013-14. She has published on the history of art trading, marketing of the arts, and networks in the art world since the 19th century.

noberste@uni-koeln.de
amskoeln.hypotheses.org

11.15am

The Art Fairs in Rio de Janeiro and Sao Paulo: Access to Art as a Marketing Strategy

DANIELA STOCCO, Erasmus University, Rotterdam (NL)

The Art Market in Brazil has experienced a significant growth in the 2000s and in the first years of the 2010s. This growth, among other things, has stimulated the creation of four contemporary art fairs in the two richest cities in Brazil: Sao Paulo and Rio de Janeiro. Even though they all attempted to seize the opportunity the Brazilian art market was projecting and were inspired by international fair models, they used – and continue to use - different market and symbolic strategies. Three of the four promoted themselves as privileged places to make art more accessible to a broader audience - not exclusively to buy it, but to see and enjoy it. The aim of the paper is to show the reasons and the context behind this choice of positioning strategy, its consequences and, more importantly, the conflicts and adaptations it has led to from the first of these fairs to their more recent iterations.

Daniela Stocco is a Brazilian sociologist based in The Netherlands. Her studies focus on the Brazilian contemporary art market. She is lecturer at the Erasmus University, in Rotterdam. She followed a double degree PhD program in Sociology at the Federal University of Rio de Janeiro and at Paris 8, and completed her thesis in 2016.

[Daniela Stocco](mailto:danstocco@gmail.com)
danstocco@gmail.com

Friday, 14 July 2017
Session 1: Mapping the Art Fair I, Room 31 D+E, 1st floor
Plenary
Chair: **Olav Velthuis**, University of Amsterdam (NL)

11.45am

When Art Meets New Money: Chinese Participation in Art Fairs in Hong Kong since the 1990s

HUA SHUO, University of Hong Kong (CN)

Changes in the global economy since the 1990s are having an important impact on the international art network in terms of promoting the commodification of art and the formation of new hierarchies in the art world. This study shows how Mainland Chinese participation in art fairs outside the home country has led to an acceleration of this process of commodification. Based on multi-sited ethnography focusing on international art fairs held in Hong Kong since 2008 and on archives of important Hong Kong-based art fairs since 1992, this study draws attention to the roles played by Chinese artists, dealers, and collectors in this global transformation, showing how their engagement with changing global hierarchies within the art world is closely linked to changes in Chinese society including increasing socio-economic stratification and expanding social and cultural inequality.

Recently, scholars have recognized the role of art fair as a powerful institution in the art world leading to re-negotiations of the valuation and exchange mechanism for art in the contemporary art market. However, fairs in the Asian context remain understudied due to their relatively short history. This study aims to fill this gap by highlighting the distinctive features of the leading art fairs in Hong Kong and relating them to the broader socio-cultural context of the development of the market for contemporary art in both Hong Kong and Mainland China. I hope that this study will contribute to initiating innovative dialogues and developing new theoretically informed and trans-disciplinary analytical frameworks to understand the recent development of contemporary art scene in China and its integration into the global art world.

Hua Shuo is a PhD candidate at the University of Hong Kong whose research focuses on modern and contemporary Chinese art and the sociology of art. Her research interests include the impact of increasing commodification of art, changing artist-patron relationships and private institutions of visual arts in the Greater China region. From Nanjing in China, Hua Shuo obtained a BA degree from the University of Pennsylvania in 2011, and has worked in the finance industry in Hong Kong for four years prior to entering the academic world at the University of Hong Kong. She is a Lee Hysan Fellow (awarded 2017) affiliated to the Chair of Global Art History at Heidelberg University's 'Cluster of Excellence' initiative, 'Asia and Europe in a Global Context'.

Hua Shuo
huashuo@hku.hk

2.00pm

The Art Fair as Curated Event

DEBORAH SCHULTZ, Regent's University, London (UK)

In recent years, a number of galleries have approached the art fair display as a semi-immersive curated environment. As a result, some displays are akin to art installations, indicative of a significant new trend in the art fair as event, in which the temporary framework of the fair is used to present temporary works as events in themselves.

This paper explores *The Collector* by the Helly Nahmad Gallery, London, at *Frieze Masters*, 2014, as a key example of this phenomenon. *The Collector* effectively related to a number of trends both within and outside the art world: the re-emergence of narrative in contemporary art and attention to the tension between fact and fiction, especially pertinent to photography and film practices, but increasingly explored in other media too; the re-configuration of biography with a shift from the notion of an objective telling of a life, to a focus on how that life is represented; and interest in everyday life, ephemera, and that which is usually overlooked, including the lives of ordinary people. Significantly, *The Collector* combined discrete art objects (some of which were for sale) with the social context in which art is experienced. Although the viewer could not physically enter the space of the fictional apartment, the narrative was produced with so much detail that the character of the collector became credible and the viewer was easily able to engage emotionally with his story.

Attendance at the top art fairs becomes mandatory when temporary works are staged as events at temporary fairs which are themselves also events. With an increased, cultural focus on experience over material possession, the art fair becomes an event not only for those seeking to purchase works of art, but equally for viewers of contemporary art events.

Deborah Schultz completed her PhD at the University of Oxford and is now Senior Lecturer in Art History and Visual Culture at Regent's University, London. Her research explores the wider art world, photographic archives, and the representation of memory in 20th-century and contemporary art. Her publications include: *Marcel Broodthaers: Strategy and Dialogue* (Bern-Oxford, 2007), 'Crossing Borders: Migration, Memory and the Artist's Book', in *Moving Subjects, Moving Objects: Migrant Art, Artefacts and Emotional Agency*, ed. Maruška Svašek (Oxford, 2012); 'Investigating the unknown: crossing borders in contemporary art', in *Crossing Borders: Transition and Nostalgia in Contemporary Art*, eds. Ming Turner & Outi Remes (Taipei, 2015), and 'Proximity and the viewer in contemporary curating practices', in 'On Proximity', special issue of *Performance Research*, June 2017.

[Deborah Schultz](mailto:schultzd@regents.ac.uk)
schultzd@regents.ac.uk

2.30pm

Price or Prize? Art Fairs as Valuation Devices

ERICA H. COSLOR, University of Melbourne (AU) and **YUVAL MILLO**, Warwick Business School (UK)

Various work on art markets and art prices links to the idea of consecration of artists (Allen & Lincoln, 2004; Verboord, 2011), that is, the institutional recognition of the importance of certain artists. One might ask whether art fairs are another aspect of this consecration, coming more from the art market than the museum sector. As an evaluation tool, fair inclusion would seem to represent an 'objective' measure, similar to prizes or museum purchases, which could potentially help to reduce the fundamental uncertainty in valuing contemporary art (Beckert & Rössel, 2013). While this may be true for selected cases, such as the juried panels of emerging artists, we would prefer to theorize fairs as marketplaces for the art market, since, along with auction houses, they host sales.

However, fairs are considerably less transparent than auction sales, in that although we can see the galleries included in fairs, specific artists are not necessarily listed, nor would we necessarily know which works of art were on display in a typical fair setting – at least not without attending the fair. Moreover, gallerists often engage in the practice of the 'backroom' common to normal gallery practice, in that they may have additional pieces available that are not put on display. Thus, we see fair inclusion as a potential part of the 'thick valuation' methods for works of art (Coslor, 2016), but note that it should be treated carefully in larger quantitative studies that might assume fair inclusion is a 'prize' rather than a factor influencing price and valuation.

The paper draws on Coslor's work on the art market (e.g. Coslor, 2016; Coslor & Spaenjers, 2016) and Millo's expert understanding of market valuation devices (e.g. Callon, Millo, & Muniesa, 2007; MacKenzie & Millo, 2003).

ERICA H. COSLOR is a lecturer in management at the University of Melbourne, Australia. Her research on the art market focuses on valuation, particularly as it relates to market development and epistemic knowledge communities. Her recent publications in *Accounting, Organizations and Society* (Coslor, 2016; Coslor & Spaenjers, 2016) have examined these factors using the example of art as a financial investment.

[Erica H. Coslor
ecoslor@unimelb.edu.au](mailto:ecoslor@unimelb.edu.au)

YUVAL MILLO is Professor of Accounting at Warwick Business School, University of Warwick. Yuval's inter-disciplinary research combines accounting and sociology. In his recent research, Yuval has examined the development of valuation methodologies for 'hard-to-value' assets, particularly social impact (e.g. Hall & Millo, 2017 in the *European Accounting Review*, and Hall, Millo & Berman 2015 in the *Journal of Management Studies*).

[Yuval Millo
Yuval.Millo@wbs.ac.uk](mailto:Yuval.Millo@wbs.ac.uk)

Friday, 14 July 2017
Session 2: Standards of Quality and Vetting, Room 31 B, Ground Floor
Parallel to Session 3
Chair: **Susanna Avery-Quash, National Gallery London (UK)**

3.30pm

YASMIN RAILTON, Sotheby's Institute of Art, London (UK)

The Expert Eye: The Reputational Marketing of Scientific Research in Fair Vetting

When considering how art fair organizers ensure a fair's respectability, one significant trend has been the increased broadcasting of the scientific and conservation research undertaken by vetting committees. Indeed, *TEFAF* advocates its ability to help 'buy art with confidence', assuring clients that objects presented at stands are 'worthy of display', suggesting a tacit relationship between scientific research, authenticity, vetting, and value. This begs the question, when vetting is intrinsic to a fair's reputation, what role does technical research and scientific investigation hold?

While historically fairs have called upon academic experts from museum, academia or dealers to review provenance as such, there has been an increase in demand for scientific investigation as a mean of vetting authenticity. For instance, *TEFAF's* vetting committee now regularly employs Hirox digital microscopes, UV and infrared reflectography, direct digital radiography, and X-ray fluorescence portable spectrometers in their investigations. Certain materials in particular lend themselves to these evaluations, such as thermoluminescence (TL) testing for ceramics, or carbon dating for wooden tribal art.

While vetting has been an expectation at Old Master and antiquities fairs such as *TEFAF* for over 50 years, it represents a relatively recent phenomenon for contemporary art practices. Notably, the expansion of *Frieze Art Fair* to include *Frieze Masters* led to the novel inclusion of similar conservation practices in their vetting. The rigor of a vetting committee's scientific investigation has become a signal of a fair's respectability. Employing concepts of reputation marketing, this paper addresses the increased visibility of scientific research and vetting committees at fairs, and the implementation of these as marketing devices. Focusing on the technical research and scientific investigation provided by vetting committees at fairs, a comparative investigation will evaluate marketing and administration of differing fair models. Case studies will serve to juxtapose Contemporary, Modern, and Old Masters international art fairs to illustrate how the visibility of scientific research and vetting committees promote a fair's brand respectability.

This paper forms part of an on-going research initiative that analyses the visibility and impact of conservation on the value of contemporary art. As dealers become increasingly dependent on art fairs for attracting new buyers, this paper asks what role does the promotion of pro-active conservation play for gallerists and fairs alike, and what opportunities exist for breaking into this market?

Yasmin Railton is a Lecturer on the Masters of Art Business programme at Sotheby's Institute of Art, London. She holds a BA in Art History, an MA in Art Business, and a PhD in Contemporary Art/Conservation from the Courtauld Institute of Art, London. Previously she worked in blue chip Post-war & Contemporary galleries and auction houses. She specialises in contemporary art and its market, with a focus on conservation, new media, and critical theory. She has lectured extensively to both academic and collector groups and has given papers at several international conferences.

[Yasmin Railton](mailto:y.railton@sothebysinstitute.com)
y.railton@sothebysinstitute.com

4.00pm

STEPHANIE DIECKVOSS, Central Saint Martin's, London (UK)

The Artist and the Art Fair: Changes in Agency?

Art fairs were established as a sales platform between sellers and buyers of works of art, in most cases between galleries and collectors. *Frieze Art Fair*, established in London in 2003, tried to actively reposition the meaning of the art fair, creating in the organisers' own words, 'The Fair with a Difference'. Described by Barragan as the birth of the 'Curated Art Fair', *Frieze Art Fair* also brought the artist - the producer of art - into the realm of the art fair. Through the non-commercial *Frieze* Projects and Talks, but also through artist passes, the encouragement of site specific and solo-presentations which required the presence of artists and artist-focused dinners and parties. The artist took centre stage, it could be argued. This focus on the artist as producer has had implications for the whole programming of the art fair, and the artists brought with them a new group of people who previously had not engaged with the art fair in depth: critics and curators.

This paper will trace the measurements *Frieze* undertook in order to establish the artist, who traditionally did not (want to) engage with art fairs. Secondly, it will investigate the implications of this shift in regards to the arts ecology. Did the inclusion of artists enhance or compromise the agency of artists in the commercial realm? Did it expand the role of the art fair beyond this realm and increase its criticality? How has *Frieze* as the first curated fair changed the landscape of art fairs? And where do we stand today? This talk is part of an ongoing research project on the role of the artist in the art market based on archival research of primary documents (related to *Frieze*), interviews with artists and curators, and relevant secondary materials.

Stephanie Dieckvoss is a German Art Historian living in London. She works as an academic, journalist and strategic arts management consultant. Currently, she is Stage 1 Leader on the BA for Culture, Criticism and Curation at Central Saint Martins and she also regularly teaches on the business of the art market for IESA, Paris, Sotheby's Institute of Art Online Faculty, and Christie's Education. From September 2017, she will be Senior Lecturer and Course Director of the MA in Art Market & Appraisal at Kingston School of Art, Kingston University. Her research centres around contemporary art markets and she is currently working on a larger project on the relationship between the artist and the market. She also researches aspects of cultural globalisation and the art school as institution. Her latest publication is a co-authored issue of *Kunstforum International* 'Kunst Lernen? Kunstakademien und Kunsthochschulen heute', *Kunstforum* Band 245, March 2017. Stephanie holds MAs in Art History from the University of Hamburg and the Courtauld Institute, London; and an MBA (Public Services) from Warwick Business School as well as a PgCert in Art and Design Education from UAL. She is a Fellow of the Higher Education Authority. She regularly writes on the art market for *Handelsblatt*, *Neue Zürcher Zeitung* and *Apollo* and co-directs *Kunstburo*, a consultancy, with Andrew Marsh.

[Stephanie Dieckvoss](mailto:s.dieckvoss@csm.arts.ac.uk)
s.dieckvoss@csm.arts.ac.uk

4.30pm

GARETH FLETCHER, Sotheby's Institute of Art London (UK)

The Utility of Trust: A Comparative Analysis of the Presentation and Impact of Provenance Information in Establishing Consumer Confidence within the Art Fair

This paper considers the relationship between the concept of trust and commercial success within the context of an international art fair, and examines the association between information provision and the market reception of objects for sale. It identifies the ways in which the vetting process reinforces the perceived respectability, prestige and value of objects and participants within the art fair, and considers the relationship between the presentation of provenance information and the preservation of this perception of trust.

Participation within art fairs exposes dealers to consumer habits, display trends and institutional preferences; however, commercial success is contingent on establishing trust from their potential clients. This perception of trust can be strengthened through the marketing of a fair and its vetting procedure, and yet, interestingly, this vetting process does not oblige the vendor to prove legal title to objects in their possession. Provenance information provided for objects for sale enables consumers to evaluate the potential risks involved in their acquisition, and mitigates the prospect of handling stolen or illicitly-sourced material.

Through a selection of sector-specific case studies of organisations participating at *TEFAF Maastricht 2017*, a comparative analysis of provenance information provided for objects for sale will be used to examine the relationships between its dissemination, complexity and market performance. This paper will briefly examine whether the provenance of an object has the potential to act as a marketing device to increase its commercial desirability, and will also consider the ways in which this information may be used to establish consumer trust. The paper will conclude by using these findings to consider the relationship between the principle of transparency and art market performance.

Gareth Fletcher is a Lecturer and Seminar Tutor in Art Business at Sotheby's Institute of Art, London. He is Co-Unit Leader of the Art Business, Foundations and Placement semester course and Co-Leader of the Art and its Markets summer study course. He lectures on Strategy and Risk Management, Strategic Planning and the Contemporary Art Market as part of the *Frieze Art Fair's* 'Contemporary Art Today' programme. Recently, he spoke at the Centre for the Study for the Art and Antiques Market at the University of Leeds about 'But is it Really Museum Quality? – Evaluating the Impact of Institutional Provenance within the International Art Market'. He is also undertaking a TECHNE AHRC-funded PhD examining the semiotics of provenance as an institutional construct in the establishment of cultural and economic value in the market for Near Eastern antiquities.

[Gareth Fletcher](mailto:g.fletcher@sothebysinstitute.com)
g.fletcher@sothebysinstitute.com

2.00pm

The Origins of Art Fairs: Early Examples from Antwerp

FILIP VERMEYLEN, Erasmus University, Rotterdam (NL)

This paper addresses the historical roots of art fairs in Europe. The birth of the modern art fair is usually associated with the Cologne Fair of 1967, but predecessors can be found in Antwerp as early as the fifteenth and sixteenth centuries. A sales room – referred to as *Our Lady's pand* - built purposely for the marketing of art was already operational in 1460. During the bi-annual trade fairs, this was an important meeting place for artists, dealers and an increasingly international clientele. This fair greatly stimulated the art trade, and enabled Antwerp to emerge as a net exporter for paintings, prints and other goods of fancy produced *on spec*.

Furthermore, around 1540, the first permanent gallery called the *schilderspand* was set up in the halls above the Antwerp Exchange with no fewer than one hundred shops displaying mostly paintings. We know from archival documentation that dealers kept a large stock, and that new subjects and styles were on display, allowing potential buyers to make comparisons and evaluations before making final decisions. In addition, the face-to-face contacts between artists and dealers, and among artists themselves, created significant opportunities for artistic exchanges and knowledge transfers. This meant that there was room for experimentation that, in turn, allowed for the surprise of novelty. And once a particular new style or new subject caught on among the art lovers and merchants visiting the galleries at the *pand*, it could be commercialized and reproduced on a large scale. Examples of the type of pictures produced as a result of such activities are landscapes, nudes and other mythological scenes, and genre paintings.

The paper argues that the Antwerp *panden* were not just predecessors of the contemporary art fairs, but that they constitute a significant phase in the development of the present-day art market system.

Filip Vermeulen (PhD, Columbia University, 2002) is Professor of Global Art Markets at the Erasmus School of History, Culture and Communication in Rotterdam. His teaching and research focuses on the history and functioning of art markets, the notion of quality in the visual arts, emerging art markets and the role of intermediaries as arbiters of taste. His publications have appeared in a wide range of international scholarly journals, and his book *Painting for the Market* received the Roland H. Bainton Prize for Art History. Filip Vermeulen's speaking engagements include invited lectures at the Metropolitan Museum in New York, the National Gallery in London, the Swiss Institute for Art Research (SIK-ISEA), the National Museum for Western Art in Tokyo and at numerous peer-reviewed conferences across Europe, the United States and Asia. With Christian Huemer, he is currently writing a book on the history of the art market since the Renaissance.

vermeulen@eshcc.eur.nl
www.filipvermeulen.com

2.30pm

Salons, Secessions and Fairs: Historical Links and Benefits

STOYAN SGOUREV, ESSEC Business School, Paris (FR)

The roots of contemporary Art Fairs are in the Salons, Biennales and Secessions that regulated artistic life in past centuries. They were used by social elites to control artistic production through exclusion and endorsement. The advantage of the Salons was in giving access to a buying public. Salons were much more democratic than typically asserted, opening themselves up to currents of innovation that did not lie in stark contrast with the academic conventions. Their liability was in selecting out radically innovative developments, contributing to the flourishing of 'tempered' forms of innovation. The Secessions in the late 19th century never exhibited extremes, preferring marketable fare of moderate eclecticism. The radical artists were consequently pushed onto the margins, pursuing opportunities with smaller galleries or abroad. This structure of the art world in the early 20th century was a factor in the unprecedented violence with which radical novelty exploded on the scene.

A century later, the art world maintains a similar structure where biennales and fairs serve as an interface between an affluent buying public and a tempered form of innovation that lends itself to marketization. Similar to the previous historical period, these institutions are not oriented to a general public, nor do they pursue objectives of popularization of contemporary art. Self-sufficient in nature, they tend to reproduce the Secessions' formula of exhibiting a consecrated artistic elite to an initiated audience.

As supporting evidence, I present the results of a quantitative analysis that uses data about the art market during the last four decades. On the basis of observations concerning more than 60,000 artists, I show that participation in an art fair or a biennale has a negative effect on future sales for the average painter, but is beneficial for artists belonging to the top 10% of the distribution.

Stoyan Sgourev is Professor of Management at ESSEC Business School in Paris. He received his PhD in Sociology from Stanford University. His research interests include innovation and evaluation in the creative industries, particularly in the art market. His recent work includes a forthcoming article on the links between art and finance in historical perspective, analyzing data on top collectors and highlighting how their purchases are overlaid with aesthetic value. A working paper on the radicalization of innovation examines historical shifts in the epicentre of artistic innovation, when experiments escalate on their way out of core and onto peripheral locations.

[Stoyan Sgourev](mailto:sgourev@essec.fr)
sgourev@essec.fr

3.30pm

Strategies of Art Fairs: How to Merge in Mainland China?

SIMENG CHANG and **MARILENA VECCO**, Erasmus University, Rotterdam (NL) and **ROBERTO ZANOLA**, Università degli Studi del Piemonte Orientale, Alessandria (IT)

Although China is gaining increasing importance in the financial art markets, only a few articles have investigated this topic so far. This paper contributes to fill this gap by investigating the new landscape of contemporary art fairs and the structural characteristics of their network in Mainland China. In the last two decades, the concept of contemporary art - as we know it in the West - has developed and gained its own official status. This is confirmed by the booming of private and public museums specialising in contemporary art which started in 2005 (Vecco et al., 2017). Alongside this movement, generated by the officialization of contemporary art, the Chinese market has developed new commercial infrastructures. Among these infrastructures, art fairs play a strategic role in promoting and diffusing the market dimension of contemporary art. They expose galleries and the artists' works represented by these galleries by sustaining and developing relationships with key players in the global art market (Yogev and Grund, 2012). In the last few years, around 10 new art fairs with a specific focus on contemporary art have appeared.

With the support of social network analysis, using the data collected from *Artlinkart*, a Chinese contemporary art exhibit platform, covering the period of 2007-2016, the paper will investigate the relationships and strategies implemented by these Chinese art galleries in attending art fairs. Specifically, we will consider the position of these art fairs and the typology of contemporary art galleries selected. Within our framework, centrality is used as a measure of success. The edge of the network represents a gallery that is shared by at least two art fairs, while the value of an edge refers to the number of shared galleries. Being connected in the same network relation means that the actors share some specific exogenous attributes that allow them to initiate a relationship (McPherson, Smith-Lovin and Cook, 2001; Golub and Jackson, 2011; Currarini, Jackson and Pin, 2009). In a market characterised by high uncertainty (Burt 1992, Podolny, 2001), when two actors initiate a relationship, the tie between them serves as a signal for other market members (Benjamin and Podolny, 1999; Podolny, 2001).

In our research context, when art galleries participate in two art fairs – implicitly a link between these fairs is established – the position of the fairs can change. Moreover, it can imply new strategies from the other galleries that are not attending these two fairs. As they want to keep their competitive advantage, they are obliged to revise their strategy in the market. The main hypothesis is that in a young and uncertain market such as the Chinese one, contemporary art galleries are developing specific strategies of fair attendance diversification in order to maintain a high visibility in this market.

PTO for short bios

Friday, 14 July 2017

Session 3: Historical and Geographical Contexts, Room 31 D+E, 1st floor

Parallel with Session 2

Chair: Johannes Nathan, Nathan Fine Art / TU Berlin (GER)

Simeng Chang, MA, is a PhD candidate in the Department of Arts and Culture Studies at the Erasmus School of History, Culture and Communication at Erasmus University in Rotterdam. She holds a Master's degree in Cultural Economics and Entrepreneurship from Erasmus University, Rotterdam. Her research interests include artwork pricing and artist reputation.

[Simeng Chang](mailto:sharonchangsimeng@gmail.com)
sharonchangsimeng@gmail.com

Marilena Vecco, PhD, is an Assistant Professor of Cultural Economics at Erasmus University, Rotterdam. Her research focuses on cultural entrepreneurship, management with a special focus on cultural heritage (tangible and intangible) and art markets.

[Marilena Vecco](mailto:mari.vecco@gmail.com)
mari.vecco@gmail.com

Roberto Zanola, PhD, is Professor in Public Economics at the University of Eastern Piedmont, Italy. He has participated in several international research projects (World Bank, United Nations Environment Programme, etc.). His research focuses on health economics and cultural economics with a specific focus on art markets.

[Roberto Zanola](mailto:roberto.zanola@uniupo.it)
roberto.zanola@uniupo.it

4.00pm

From Beijing to Basel: Chinese Galleries in Art Fairs

LINZHI ZHANG, University of Cambridge (UK)

Participation in art fairs brings galleries economic and symbolic benefits (Horowitz, 2011). However, Chinese galleries – galleries of contemporary art that are primarily based in Mainland China – are largely invisible in international art fairs. In 2016, Chinese galleries were less than 1% of the exhibitors in Art Basel, Frieze London and Armory Show. The low percentage may be attributed to the hierarchical structure in the global art market (Quemin, 2015). We would expect Chinese galleries to be more visible in local art fairs instead.

However, in 2005 only 29% of the participants of the first gallery art fair CIGE in Beijing were Chinese galleries. The percentage remained under 40% until it rose to 70% in 2010. In 2016, the size of most contemporary art fairs is smaller than 100 participants. Moreover, less than 40 of them are active in art fairs between 2010 and 2016.

Why were Chinese galleries absent from art fairs before 2010? What causes the change in recent years? How do Chinese galleries perceive art fairs? Why are there still a large number of “invisible” galleries?

I look at two aspects concerning Chinese gallery’s participation in art fair. First, I examine the development of galleries in China, as a significant number of galleries are the foundation of art fairs. Second, I examine the norms and standard practices in Chinese galleries, as galleries participate in art fairs for normative reasons too.

My research reveals that a mature gallery system with norms and standard practices has only recently come into being. This explains why Chinese galleries were absent in the early history of art fairs. Although many galleries survive in the booming domestic market, participation in art fair is still too costly for smaller cutting-edge galleries. Art fairs bring more benefits to galleries on top of the hierarchy.

Linzhi Zhang is a PhD candidate in sociology at the University of Cambridge. She has been studying contemporary Chinese art since 2013. Entitled ‘Stay Visible: Exhibiting Contemporary Art in China’, her doctoral dissertation aims to decipher the social mechanism of contemporary art exhibitions. The dissertation highlights the role of exhibitions in the production, mediation and consecration of art. It also reveals how recognition evolves through social interactions. Regarding contemporary Chinese art, Linzhi is also interested in the gender issue and the gallery system in the art market. Her other research interests include social theory and philosophy of social sciences. In addition to her academic research, Linzhi has a strong dedication to public outreach through her work as a freelance writer.

[Linzhi Zhang](mailto:lz337@cam.ac.uk)
lz337@cam.ac.uk

4.30pm

From Global to Local: ARCOmadrid – ARCOLisboa

ADELAIDE DUARTE, Universidade Nova de Lisboa (PT)

'More and more art fairs popping up every year; an event-driven lifestyle' (Adam, 2014). Academic literature classifies contemporary art fairs as a model, which has been replacing the traditional gallery model. As a phenomenon of global capitalism, segmented and articulated in a network, fairs grew vertiginously. From three fairs in 1970 there are now a total of 269 scattered around the globe. Despite the market contraction (2015), sales at fairs translate 40% of the business volume (MacAndrew, 2016). In Spain, *ARCOmadrid* represents 60% of fair sales, considering that 33% of the country's global sales are generated at fairs (*IFEMA*, 2017).

ARCO was created in a context of affirmation of Spanish democracy (1982). From the outset, they invested in internationalization, particularly in influencing the Ibero-American countries (Spanish-speaking). In 2016, Lisbon received its first edition outside the country.

In this paper, I will investigate *ARCOmadrid*'s evolution to understand the strategy underlying *ARCOLisboa*. The model chosen for Lisbon is at the antipodes of the 'mother project': a 'boutique art fair' (classified by Carlos Urroz, 2016), similar to the satellite projects growing around the big shows (*Drawing Room*; *JustMad*). On a human scale (45 galleries in the Cordoaria Nacional, a small space provided by the municipality), without a unifying theme and focused on the artists, will *ARCOLisboa* be able to articulate an audience of collectors, directors of museums and curators with international influence to 'build artistic values' (Moulin, 1997)? Furthermore, the history of the welcoming country reveals a succession of failed projects (*FAC* 1988-1989, *ARTElisboa* 1999-2011, *East Art Fair*, 2014). Will the 'boutique art fair' respond to the Portuguese artistic community's expectations? What motivations can we identify? Is the *ARCO* brand consolidated? What artistic trends can we highlight and what influence do they have on acquisitions? These are some of the questions that will be addressed in the paper.

Adelaide Duarte is a post-doctoral Research Fellow and a visiting Assistant Professor at the Instituto de História da Arte, Faculdade de Ciências Sociais e Humanas. She was awarded a PhD in Museology and Cultural Heritage (Private Art Collections Specialization). She is the executive coordinator of the Post-Graduate Programme of Art Market and Collecting at IHA-FCSH and is a member of the research group *Art, Museum and Collections*. Her research focuses on the formation of the collections, both private and institutional, associated with the Museu de Arte Contemporânea da Fundação de Serralves, Porto.

[Adelaide Duarte](#)

<https://institutodehistoriadaarte.wordpress.com/structure/rg/must/duarte.adelaide@gmail.com>

Friday, 14 July 2017
Key Note 2, Room 31 D+E, 1st Floor

6.00pm

Noah Horowitz, Director Americas / Member of the Executive Committee, Art Basel (USA) in Conversation with Olav Velthuis, University of Amsterdam (NL)

Noah Horowitz, PhD, Courtauld Institute of Art, University of London; BA, University of Virginia, is an art historian and expert on the international art market. He is the author of *Art of the Deal: Contemporary Art in a Global Financial Market* (Princeton University Press, 2011), and has contributed to publications for The Serpentine Gallery, London, the Astrup Fearnley Museum of Modern Art in Oslo, and the United Kingdom's Intellectual Property Office. His writings and interviews on contemporary art and economics have appeared in *The New York Times*, *The Observer*, *Das Handelsblatt* and *ArtTactic*. Formerly the Director of the VIP Art Fair, the first-ever online art fair, and Managing Director of The Armory Show, Horowitz is now Director of Art Basel Americas.

Olav Velthuis is Associate Professor at the Department of Sociology of the University of Amsterdam, specializing in economic sociology, sociology of the arts and cultural sociology. At the department he is co-director of the program group Cultural Sociology. He has recently studied the emergence and development of art markets in the BRIC-countries (Brazil, Russia, India and China) in a cross-comparative manner. Velthuis is the author of many academic articles and several books, among them 'Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art' (Princeton University Press, 2005). With Stefano Baia Curioni he recently edited the book 'Cosmopolitan Canvases. The Globalization of Markets for Contemporary Art' (Oxford University Press, 2015). His journalistic writings on art markets have appeared in (among others) Artforum, the Art Newspaper and the Financial Times.

9.45am

Constructions of Local and Global Markets at Three Art Fairs in Basel

TINA HAISCH, University of Applied Sciences Northwestern Switzerland, Basle (CH), and
MAX-PETER MENZEL, University of Bayreuth (GER)

Scholars emphasize that fairs are not simply markets where commodities are exchanged; rather, they are places of learning and information exchange as well as arenas for building and maintaining relationships. We argue that these knowledge processes are also important in the construction of global markets. Contemporary art is particularly suited for such an analysis: works of art are traded directly at the fair; in no other sector is the value of goods so vaguely definable; and at least the highest price segment of contemporary art can be considered a global market.

This talk's argument is threefold. First, we argue that fairs create markets that are shaped by a proliferation of market devices like catalogues, talks, positioning of booth, prices, etc. This increase facilitates the evaluation of prices and distinguishes prices made at the fair from prices made on other markets. Second, we argue that fairs produce market devices for a global economy: sales and prices produced at fairs send signals about how a market evolves. Third, the significance and legitimation of these prices depends on the way the fair develops and builds its market.

Using case studies of three Basel art fairs, we hope to demonstrate how the three fairs construct different temporary markets; how a global market is built upon a sequence of temporary markets; and how the significance of art fairs for this global market depends on its local set-up.

Max-Peter Menzel is a Visiting Professor for Economic Geography at the Universität Bayreuth. He holds a Master in Geography from the Universität Bayreuth/Germany and a PhD in Geography from the Universität Berne/Switzerland. His main research focus is on industrial dynamics from a geographical perspective. He is involved in the European Science Foundation collaborative research project on 'Cluster Life Cycles'. Further research projects cover wind energy, craft beer and art. He has published in refereed international journals such as *Industrial and Corporate Change* and *Regional Studies*.

Max-Peter Menzel
max-peter.menzel@uni-bayreuth.de

Tina Haisch is a lecturer for innovation and regional development at the University of Applied Sciences and Arts Northwestern Switzerland. She completed her PhD in Human Geography at the University of Basel and worked as a post-doc in economic geography and the Centre of Regional Economic Development (CRED) at the University of Bern in Switzerland. Her research is in regional economic development with a particular focus on markets, clusters, innovation, firms and entrepreneurship. Her projects focus on different industries (art, craft beer, tourism and musical instruments) and regions (cities, mountain communities, cross-border). She has published widely in the *Journal of Urban Affairs*, *Papers in Regional Sciences*, *Geographica Helvetica*, *Die Volkswirtschaft*, and others.

Tina Haisch
tina.haisch@fhnw.ch

Saturday, 15 July 2017
Session 4: Mapping the Art Fair II, Room 31 D+E, 1st Floor
Plenary
Chair: Kim Oosterlinck, Université Libre de Bruxelles (BE)

10.15am

Self-Questioning as Currency: Public Talks and the Art Fair's Corporate Identity

KAREN VAN DEN BERG, Zeppelin University Friedrichshafen (GER)

When *Art Basel* established the *Conversations & Salon* programme in 2004, it was the start of a new era in the fair's history. It meant a more fundamental turning point in its self-image than the launch of the *Art Unlimited* format and the establishment of a branch in Miami Beach four years earlier.

Since then, most successful global fairs claim very clearly to be something other than bare sales events. Their demeanour rather resembles a biennale or a huge group-show. Booths now look like solo shows and not like sales stands. And fairs have integrated their own critical reflection into their corporate identity.

This development has had paradoxical effects. On the one hand, the influence of fairs on the art scene has, as a whole, increased. However, the more the influence of art fairs increased because of their enhanced programmes and the improving quality of curatorial work, the more fairs became an object of criticism, which they then also integrated into their programmes.

In 2013, *Frieze New York* integrated a panel discussion on socially engaged art into its programme during which the stage was given to protesters wearing "FRIEZE IS THE WRONG ART WORLD" shirts. The fair thus officially sanctioned the *protest, which was addressing poor working conditions during the construction of the venue*.

In my presentation, I would like to trace the developing function of art talks and public conversations as part of art fairs. In doing so, I will interpret these events as elements of the fair's corporate identity.

Karen van den Berg studied art history, archaeology, and Nordic philology and received her doctorate in art history from Basle University. Since 2003, she has been a Professor of Art Theory and Curating at Zeppelin University in Friedrichshafen, Germany, and the academic spokesperson of the university's arts programme. Since 1988 she has been working as an independent exhibition curator. From 1993 to 2003, she was a lecturer in Contemporary Art at the Witten/Herdecke University and co-founded the university's art programme 'Art in Dialog'. She was Writer in Residence at Chinati Foundation, Marfa Texas, Fellow at the IKKM in Weimar and Visiting Scholar at Stanford University. Her research focuses on art and politics, curating, artistic knowledge, art market studies, and labour practice in the arts and she has edited and written numerous books and articles on contemporary art.

Karen van den Berg
karen.vandenberg@zu.de

11.15am

'The Best of The Best': MASTERPIECE London and the Art Fair as a Lifestyle Event

DAVID BELLINGHAM, Sotheby's Institute of Art, London (UK)

Masterpiece London was launched in 2010 partially as a replacement of the *Grosvenor House Art and Antiques Fair* (1934-2009). Like the *Grosvenor* fair, *Masterpiece* positioned itself as a traditional London 'Summer Season' event, related to the Chelsea Flower Show, Royal Ascot and Wimbledon. *Masterpiece's* choice of dates, running for 7 days in early July, was a daring strategic decision, which both avoided a clash with *Olympia and Art Antiques London*, whilst also capturing the high end of the international art market. The fair was conveniently framed by top summer sales at Sotheby's and Christie's, with Post-War and Contemporary just before, and Old Master Paintings and Drawings just after. With the proximity of à la mode Saatchi Gallery, the heritage location of Wren's Chelsea Hospital was perfect. Its market competitor *TEFAF* Maastricht (est. 1975) had already sought to encourage potential buyers into other art market sectors by juxtaposing, for example, antiquities with modern dealers. *Masterpiece* took this strategy a stage further by a total mix of sectors, imitating the 'surprise' strategy of the shopping mall. It has also aimed to create a 'life experience' for London cultural tourists as well as serious buyers, by including tribal and folk-art stands, classic cars, high-end bars and restaurants, together with educational courses run by Sotheby's Institute and the Wallace Collection.

This paper focuses on the traditional art and antiques fair as a 'Lifestyle Event', with emphasis on the sociological aspects as well as the dynamic employment of architectural style and space to provide a frame for social discourses within the art world, as first proposed in 2005 by Olav Velthuis (*Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*).

David Bellingham is an art historian, author and Programme Director for the Masters Degree in Art Business at Sotheby's Institute of Art, London where he leads a core unit on *The International Art World, Law and Ethics*, as well as electives on *The Market for Antiquities & Old Masters* and *Ethics, Law & the Art Trade*. He sits on the education committee of the Guild of Arts Scholars and lectures on Classical Art and Architecture, and their reception in the modern era. He holds a special honours degree in Latin and Classical Archaeology (University of Birmingham), and a doctorate from the University of Manchester. David has published numerous books and articles on a variety of subjects, including art fairs, art business ethics, the art market for classical sculpture and frescoes. A recent paper focused on the ethics of selling works of art from English country houses. He is currently writing a book on ethics and the art world.

[David Bellingham](mailto:d.bellingham@sia.edu)
d.bellingham@sia.edu

Saturday, 15 July 2017
Session 4: Mapping the Art Fair II, Room 31 D+E, 1st Floor
Plenary
Chair: Kim Oosterlinck, Université Libre de Bruxelles (BE)

11.45am

When Art Meets New Money: Chinese Participation in Art Fairs in Hong Kong since 1990s

ELISABETTA LAZZARO, HKU University of the Arts, Utrecht (NL), and
NATHALIE MOUREAU, Université Paul-Valéry, Montpellier (FR)

In the last decade new national powers, such as China, Russia and Brazil, have emerged in the international contemporary art market. At the same time the art market looks increasingly globalised, with the same art galleries and the same artists being apparently showcased at different art fairs. For instance, between 2008 and 2015 the number of the same art galleries at both FIAC and Art Basel has greatly increased, namely from 37% in 2007 to 75% in 2015.

In this paper we propose to answer questions such as: What is the chance of a given art gallery or a given artist of a given country of being represented in another country or at international level? Can we observe any trends in the last decade? What are the underlying implications? By applying cluster analysis we map the contemporary art market and look for corresponding trends of the degree of diversity in terms of art galleries and artists being represented at international and national contemporary art fairs in Europe. In order to develop this analysis, we have established a partnership with Artfacts.net for unique data on European art fairs.

Elisabetta Lazzaro is Professor of Creative Economy at HKU University of the Arts Utrecht and was Professor of Cultural Economics at the Free University of Brussels, Belgium, at Southern Methodist University, Dallas, USA and at Padua University, Italy. She holds a PhD in Economics jointly from the Free University of Brussels and Paris 1-Panthéon-Sorbonne University, a Masters degree in Economics & Culture from Paris 1-Panthéon-Sorbonne University, a BA in Economics and Management from Ca' Foscari Venice University, together with other degrees and related studies in economics and the arts worldwide. Her research focuses on economics, management and policy analysis and design of the arts, culture and creative industries, including the art market, valorisation of the creative process and business models. She is a Member of the Executive Board of the Association for Cultural Economics International (ACEI) and advises on several international scientific and steering committees.

[Elisabetta Lazzaro](mailto:elisabetta.lazzaro@hku.nl)
elisabetta.lazzaro@hku.nl

Nathalie Moureau is Professor of Economics and Vice-President of Culture, University of Paul Valéry Montpellier, France. Part of her research involves conducting studies for the French Ministry of Culture and Communication (collectors, art galleries). Among her recent publications are *Le marché de l'art contemporain*, ed. La découverte, 2016, with D. Sagot-Duvauroux; *Contemporary Art Collectors: The Unsung Influences on the Art Scenes 1-28* [CE-2015-1] DEPS with D. Sagot-Duvauroux and M. Vidal; and *Resale Right* (2014), in *Encyclopedia of Law and Economics*, Springer.

[Nathalie Moureau](#)

nathalie.moureau@univ-montp3.fr

Saturday, 15 July 2017
Session 5: Experimentation, Room 31 D+E, 1st Floor
Parallel with Session 6
Chair: Jonathan Woolfson, Sotheby's Institute of Art, London (UK)

2.00pm

The Art Fair in Frankfurt am Main and its Auctions, 1920 and 1921

MEIKE HOPP, Zentralinstitut für Kunstgeschichte Munich (GER)

On October 1st, 1919, the *First International Fair* was opened in Frankfurt on the Main, the first large-scale trade fair in Frankfurt after the First World War. Ever since its inception, the fair has been accompanied by art exhibitions.

The *Third Frankfurt International Fair*, held at the Emperor's rooms of the *Römer*, followed a large-scale auction on 7-9 October 1920, initiated by the Organizing Committee and 'against numerous protests'. The auction had been organized in cooperation with a committee of experts consisting of the director of the *Fair*, Fried Lübbecke, and the Frankfurt museum directors Bernard Müller, Robert Schmidt and Georg Swarzenski. Its execution was left to the auctioneers' committee, represented by the Frankfurt auction houses Rudolf Bangel, Hugo Helbing, F.A.C. Prestel and Jos. Hamburger. Adolph Donath's article in the magazine *Der Kunstwanderer* noted that the surplus of the auction was devoted 'only to the best of the Frankfurt museums'. The auction catalogue listed 989 lots, formerly from private collections, including the collection of the castle of Ober-Mörlen as well as European furniture, Asian art, Japanese drawings and woodcuts, other prints, sculpture, old master paintings and modern masters, and even some Expressionist paintings by Heinrich Campendonk, Marc Chagall, and others. A second auction took place at the *Fourth Frankfurt International Fair* on 18-19 April 1921, again accompanying an exhibition, but exclusively dedicated to works of East Asian art. The following fair of autumn 1921 replaced the auction with 'exhibition rooms at the lower level of the *Römer* (...) left to the art dealers and their exhibition booths' giving them an opportunity 'to establish a commercial relationship with the numerous guests.'

Based on reports and archival material, this paper will examine the Frankfurt art fair and its auctions that have been overlooked by research so far. In addition, the contribution will focus on the following questions: How was the *Frankfurt Art Fair* connected to other art fairs already established in Germany? Why was the format of an art auction chosen for the first fairs? How was this decision related to the regulations for the import and export of works of art after the First World War, which had vehemently been debated by the German Art Dealers Association at the same time? And why did these auctions fail?

Meike Hopp M.A. in art history, archeology and dramatics (2008); Heinrich-Wölfflin-Prize, Ludwig-Maximilians-Universität (LMU) Munich (2008). After postgraduate studies, she received her PhD from the University of Munich for her thesis *Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien* (Cologne: Böhlau 2012). Since then she has worked on several art market related projects, looted art and provenance research at the Zentralinstitut für Kunstgeschichte Munich, among which are her collaborations with Neumeister Kunstauktionshaus, the Staatliche Graphische Sammlung München and the project *Gurlitt Provenance Research*, Berlin. She is a member of the Arbeitskreis Provenienzforschung e. V. and the Network for Young Scholars at the Forum Kunst und Markt, Technische Universität, Berlin.

[Meike Hopp](mailto:Meike.Hopp@zikg.eu)
[M.Hopp@zikg.eu](mailto:Meike.Hopp@zikg.eu)

Saturday, 15 July 2017
Session 5: Experimentation, Room 31 D+E, 1st Floor
Parallel with Session 6
Chair: Jonathan Woolfson, Sotheby's Institute of Art, London (UK)

2.30pm

The 1960s and 1970s West German Art Fairs as laboratories of Democracy

NORMA LADEWIG, Freie Universität Berlin (GER)

In 1967, the Association of Progressive Art Dealers held its first fair for contemporary art in Cologne. This event soon found many imitators and rivals in Europe and in the Rhine region especially. Criticism of the restrictive submission policies of the 'Progressives' spurred on rivaling fairs in Cologne and Düsseldorf that challenged these allegedly monopolistic practices.

These divergences, however, were not merely the result of business rivalry or competition for market shares. They reflected, as one critic put it, 'conflicting art ideologies', at the heart of which stood the question of how the art business could be reorganized democratically. Opinions differed widely: in the context of the 1960s anti-authoritarian movement some critics opposed 'undemocratic' selection processes (in art fairs and international exhibitions like *documenta* and Biennales), which they regarded as the boldest expression of bourgeois elitism. Others maintained that unrestricted admissions would 'confuse' the public audience and thus undermine the effort of progressive public education in contemporary art. 'Democracy', they feared, would become 'the rag with which to mop up art'. Thus, in the late 1960s and early 1970s art fairs became arenas of political conflict and laboratories for one of the core issues of political debates in West Germany at the time: How might the democratization of society be translated into political and organizational practices? The micro-perspective on an urban setting seems especially promising for this issue. The proposed paper will seek to analyze the lines of conflict surrounding the first art fairs in West Germany and to situate them in the broader historical context of cultural democratization, early 'culturalization' of cities and the commercialization of contemporary art.

Norma Ladewig is a PhD candidate and Junior Researcher and Lecturer at the Freie Universität Berlin, Friedrich-Meinecke-Institut and Editorial Assistant at the Journal *Geschichte und Gesellschaft*. Her PhD project is called 'Between Protest and Commerce. A History of the Contemporary Art Scene in the Rhine Region of the 1960s and 1970s'.

[Norma Ladewig](mailto:norma.ladewig@fu-berlin.de)
norma.ladewig@fu-berlin.de

Saturday, 15 July 2017
Session 5: Experimentation, Room 31 D+E, 1st Floor
Parallel with Session 6
Chair: Jonathan Woolfson, Sotheby's Institute of Art, London (UK)

3.30pm

Politics of the Art Fair, 1967-1973

MARTIN HARTUNG, ETH Zurich (CH)

On October 12, 1970 the German artists Joseph Beuys, Klaus Staeck, Wolf Vostell, and the gallerist Helmut Rywelski staged a 'protest action against the exclusivity of the *Kunstmarkt* founded in 1967' in Cologne, an event better known as: 'Wir betreten den Kunstmarkt'. Using keys to knock on the glass walls of Kunsthalle Cologne, where the oldest fair for contemporary art was held at the time, the protesters treated the art fair as a closed system with its own set of rules, which Staeck and his companions sought to open up. More explicitly, the action functioned as a media-effective event of artistic self-promotion. In the same year (which also saw the inauguration of *Art Basel*), Staeck participated in the foundation of a counter-art fair to the *Kölner Kunstmarkt*, the *Internationale Kunst- und Informationsmesse* (IKI), in the collector hub of the Rhineland, where in 1968 the Düsseldorf-based *Prospect* exhibitions had already demonstrated a strong opposition towards the activities in Cologne.

The foundation of contemporary art fairs during the second half of the twentieth century took place during a time of global disturbances on several political, socio- and cultural-economic levels, which also had repercussions in various art circles. In New York, art strikes were held in the context of progressive artistic positions, which began to challenge the status of the work of art as a saleable commodity. These positions were inextricably linked with the participating galleries in the art fairs' founding years.

This presentation aims to contextualize the seemingly controversial trends and asks to what extent *criticism* can be regarded as a productive element of the early art fair system against the backdrop of a developing global market.

Martin Hartung became a doctoral candidate at the Institute for the History and Theory of Architecture at ETH Zurich in January 2014. He researches the exhibition history of architectural projects on the art market and is conducting the first assessment of the Max Protetch Gallery archive in New York and Santa Fe. From January until June, 2016 he was a Visiting Scholar at Columbia University in New York. After his studies of art history, anthropology, and theology at Martin-Luther-University in Halle-Wittenberg, he worked as Assistant Curator at Vitra Design Museum, Weil am Rhein, as Scientific Assistant at ZKM | Museum for Contemporary Art, Karlsruhe, and as Curatorial Assistant at the Department of Media and Performance Art at MoMA, New York. He is part of a network for art market research at Technical University, Berlin and member of the Editorial Board for the *Art Market Dictionary* (AMD).

[Martin Hartung](mailto:martin.hartung1@gmail.com)
martin.hartung1@gmail.com

Saturday, 15 July 2017
Session 5: Experimentation, Room 31 D+E, 1st Floor
Parallel with Session 6
Chair: Jonathan Woolfson, Sotheby's Institute of Art, London (UK)

4.00pm

The “Online” Economy of the Art Fair: The Case of Artspace Website

RONIT MILANO, Ben-Gurion University of the Negev (IL)

In *When Art Meets Money* (2016) Schultheis, Single, Egger and Mazzurana conceptualize *Art Basel* fair as an ‘inwards’ phenomenon, which cannot be discussed or analyzed through an outside perspective. The proposed paper centres on online marketplaces for contemporary art and aims to define them as ‘outside’ iterations of the art fair. Whereas art fairs constitute high-key meeting points for dealers, collectors and museum professionals, the internet provides commercial venues for art aimed at the ‘outsiders’ – neither professionals nor rich collectors. This paper will analyze the case of the commercial website *Artspace* and its deployment of the actual art fair for the promotion of sales.

When *Artspace* was launched in 2011, it offered contemporary works of art for relatively modest prices. Unlike the art fair which is designed for serious collectors and museums, and is based on a direct contact between the buyer and the work of art, as well as on personal salesmanship, the commercial website uses jpegs, as well as non-personal means to encourage the user to click and buy. Yet this paper will show that the underlying mechanism of *Artspace* relies on the actual marketplace – namely the art fair and other ‘fair-like’ events. *Artspace Magazine* provides an allegedly professional online content that relates to such events, and that includes hyperlinks to works for sale by exhibiting artists and to professional partners. Illuminating some of the website’s marketing techniques, this paper will suggest that while *Artspace* declares its objective to revolutionize the selling of contemporary art, it relies upon the intellectual value, and the resonance of the financial values generated in art fairs. Ultimately this paper argues that the art fair and the online art marketplace operate as complementary structures, covering various social strata in an age of globalized mass culture.

Ronit Milano is a Senior Lecturer at the Department of the Arts in Ben-Gurion University of the Negev in Israel. Her book *The Portrait Bust and French Cultural Politics* was published in 2015. In the past few years, following a post-doc at Harvard University, her research has been focused on contemporary art. Ronit Milano has published articles concerning the political, economic and inter-cultural context of contemporary art and the new role of museums in a changing arena. She is head of the Museum Studies programme in her department. She is currently engaged in a new book project on the convergence of intellectual and financial value in the contemporary art market.

[Ronit Milano](mailto:ronitmilano@gmail.com)
ronitmilano@gmail.com

2.00pm

At the Origins of Art Fairs: The Venice Sales Department after WWII

CLARISSA RICCI, IUAV University, Venice (IT)

The Venice Biennale Sales Department offers an extraordinary example in understanding the origins of art fairs in Europe. Aiming to shed light on its role as a predecessor and pioneer, the presentation offers an overview, investigating the decades following WWII, when the Sales Department was directed by the dealer and gallerist owner Ettore Gian Ferrari.

The Sales Department was part of the Venice Biennale from the very first day (1895) until the institutional Reform of 1973; although many mistakenly believe that it was closed after student protests in 1968. In Italy the art market was catalysed and nurtured by the dynamics of the Venice Biennale Sales Department which, in some cases, also acted as a strategic and political tool. After WWII the gallery system exploded and expanded, suddenly placing the Venice Biennale in competition with other great exhibitions.

The presentation focuses onto two key episodes of this booming moment: the return of Gian Ferrari as director of the Sales Department during the 1950s, an appointment that Gian Ferrari had to win in a head to head competition with Carlo Cardazzo, and his departure, which was shadowed by the students' protests. New findings highlight not only the key role that the Venice Biennale Sales Department played, but also the changes in sales and buyers over this 20 year post-war time-span.

Clarissa Ricci is a researcher at IUAV University with a project on Art Fairs in Italy. Clarissa completed her PhD in 'Theories and History Philosophy of Art' from the School of Advanced Studies in Venice in 2014 with a thesis dedicated to the Venice Biennale (1993-2003). In 2009-2010 she was a Visiting Scholar at Columbia University, New York. Her interests range from the methodology and history of exhibitions, with a particular emphasis on the Venice Biennale, to wider art market studies. She edited a volume on the Venice Biennale, *Starting from Venice. Studies on the Biennale* (Et.Al, Milan 2011) and co-edited the book *Quando è scultura* with Cristina Baldacci (Et.Al, Milan 2010). She has written numerous essays, the latest on Isamu Noguchi in *Abstraction Matters. Contemporary Sculptors in Their Own Words* (Cambridge Scholar Publishing, 2017), as well as the entries 'The Venice Biennale' and 'The Sales Bureau of the Venice Biennale' and 'Galleria Gian Ferrari' in in the *Grove Art Dictionary* (Oxford University Press, 2017) and the *Art Market Dictionary* (De Gruyter, 2018), respectively.

[Clarissa Ricci](mailto:clarissaricci@yahoo.it)
clarissaricci@yahoo.it

Saturday, 15 July 2017
Session 6: Biennales and Nascent Fairs, Room 31 B, Ground Floor
Parallel with Session 5
Chair: Veronika Korbei, Independent Scholar (AT)

2.30pm

Artworks for the Biennale / Documenta or for the Art Fair: A Few Notes on Shifting Aesthetic Paradigms in Late 20th Century Art

DIEGO MANTOAN, Università Ca'Foscari, Venice (IT)

The initiators of the world's first Biennale in Venice had several examples in mind, when they sketched the organizational model of this new art institution that became paramount for 20th-century art. In 1895 Major Riccardo Selvatico thought of both the typical Parisian Salon and of the Secession in Vienna. Another model was drawn from universal expositions, since participants from various nations were invited to participate in separate pavilions. The Biennale was meant as an institutionalized opportunity for the display and trade of works of art, hence mimicking the world fair with prizes for best products and national representatives. The second half of the 20th century saw the rise of documenta and similar exhibitions, which did not match the commercial and nationalistic paradigm of the Biennale. In the mind of its founder Arnold Bode in 1955 documenta should not act like an art fair, instead working for the canonization of new trends in a globalized art world. Documenta found itself ahead of time in resorting to curators, who directed artistic choices without commercial concerns, thus catching the revolutionary wave of political protest in the 1970s.

The talk argues that until then there was little difference between a Biennale and a proper art fair, both on an organizational level as well as with regards to the aesthetics of exhibited works and mode of installation. The 1970s account for a progressive shift from art fairs, which became more specialized. Today, shifting paradigms in the aesthetics of works of art and installation are particularly evident, since Biennales came to display works that are virtually unsellable: site-specific installations, performances and video art. Constitutional differences between institutions for art display and others for art commerce led to diverging aesthetic paradigms, of which artists are well aware. Indeed, the talk's principal aim is to argue that artists themselves know that Biennales and art fairs serve different purposes; hence, they need to produce separate types of works of art for the two types of institution.

Diego Mantoan is a Research Fellow in aesthetics and art theory at Ca' Foscari University (Venice) holding a PhD from the Freie Universität Berlin. He was Assistant Director and Jury Secretary at the Venice Biennale, while he later established a career as an arts archive curator in Germany. He worked for the artist Douglas Gordon (Berlin) and is still in charge of the archive development at Julia Stoschek Collection (Düsseldorf) and Sigmar Polke Estate (Cologne). He is Advisory Editor of Vernon Press Academic (USA) and member of the editorial board of the *Yearbook of Moving Image Studies* (Germany). His latest book, *The Road To Parnassus. Artist Strategies in Contemporary Art* was long listed for the Berger Prize 2016 by *The British Art Journal* in London. He recently spoke at the 100th centennial of Kunsthalle Bern, at Bibliotheca Hertziana in Rome and at University College London. He is a regular contributor to the cultural state broadcast Rai Radio3.

[Diego Mantoan](mailto:diego.mantoan@unive.it)
diego.mantoan@unive.it

Saturday, 15 July 2017
Session 6: Biennales and Nascent Fairs, Room 31 B, Ground Floor
Parallel with Session 5
Chair: Veronika Korbei, Independent Scholar (AT)

3.30pm

Inside-Out of the Biennale: the 2016 Shanghai Biennale and its Fair Economy

I-YI HSIEH, New York University Shanghai (CN)

This paper addresses the social economy created by the 2016 Shanghai Biennale that ran from 12 November 2016 to 12 March 2017. With the selection of the Indian curator/artist group Raqs Media Collective as the chief curator, the 11th Shanghai Biennale was structured around the idea of launching ‘the possibilities of South-South dialogue within the current scenario of a highly interconnected world.’ Such an agenda has defined the selection of works of art and artists presented in the Biennale – as works of video art, socially engaged multi-media installations, and performing arts being the highlights of the three-month-long show. Many events were convened around the city – including the 51 Personae Project, a collaboration launched with the local group Dinghaiqiao Mutual Aid Society.

Instead of centering its curatorial philosophy on object-oriented conventions, the 11th Shanghai Biennale put forward an interrogation on the form of the international biennale by challenging the Euro-American orbit, questioning how international art fairs or similar events can be re-thought as a mode of production that pertains to social and aesthetic spheres at large. How does the biennale’s endeavour to convene these various video and performing events outside of the Power Station Museum, the main site for the biennale, speak to the imagination of the form of international biennale today and into the future? How does such a gesture expand an art fair outside of its temporal and spatial constraints? And how does the Shanghai art world respond to such an experiment that inverts the relationship between art and life? Addressing this set of questions, this paper looks into how, with such a revision of the biennale’s relation to the global production of aesthetic economy, the 2017 Shanghai Biennale reconfigured its economic role inside and outside the event.

I-Yi Hsieh works on Chinese art and the Chinese art market in the global context. Coming from the trajectory of anthropology of art, currently she is writing a book which will be published as *Emotional Objects: Collecting, Connoisseurship, and the Art Market in Post-socialist China*. Originally from Taiwan, she has taught at New York University's New York and Shanghai campuses. She also curates art shows focusing on themes of diaspora and collaborative art practices. You can find her full CV and her publications on Chinese arts and East Asian performing culture on her profile page.

[I-Yi Hsieh](mailto:iyh206@nyu.edu)
iyh206@nyu.edu

4.30pm

Art and Resilience: The Artist's Survival in the Spanish Art Market. Independent Artists Artfairs in Spain: A Case Study

MARTA PÉREZ IBÁÑEZ, Universidad Nebrija, Madrid, and
ISIDRO LÓPEZ-APARICIO, Universidad de Granada (ES)

The critical economic situation that the art system and the art market in Spain are going through, the precariousness of the artists' work and their need to adapt to these new conditions gives us a new dimension that must be evaluated. From the Spanish universities of Granada and Nebrija, Professors Pérez Ibáñez and López-Aparicio have developed a research project that analyzes the current economic situation of the plastic and visual artists in our country. This is the first time in nearly ten years that a survey of this size has been conducted in Spain, which has involved over 1,100 artists, the most important primary source of information about the economy of the artists, and a good example of the situation of this sector in Southern Europe. This research study, published in February 2017, shows what the situation of the artists currently is, how they are suffering from the economic recession, how they have changed their relationships with the art market and how their work is supporting the structures of the art system.

But the particular interest of the study is how Spanish artists are affected by the obvious changes that can be seen not only in the income they gain from artistic activities, but in every relationship that the artist establishes with gallery owners, curators, institutions, collectors, fitting the new conditions imposed by the art market in this crisis. In addition, there is an emerging young artist profile, open to new technologies, self-managing, and whose way of relating with the market in recent years is very different from what it was in the past. Regarding this, the authors propose to develop a case study on the emerging art fairs dedicated to show the works by independent artists who are not attached to art galleries but who intend to establish temporary liaisons with them. The proliferation of these independent art fairs in Spain during the last few years shows not only a need in the art world to find a new scenario for young artists, but has also proved that art prescriptors, curators, critics and also gallerists, can find interesting new artists to keep an eye on.

Marta Pérez Ibáñez holds a Major in Art History at the Universidad Autónoma in Madrid and is a PhD Candidate in Art History. She currently develops her professional career as an art consultant and researcher specialising in the art market. She has previously worked as an Art Researcher at the Frick Art Reference Library in New York (USA) and as Executive Director of Durán Art Gallery in Madrid. Since 2005 she has been lecturing at Nebrija University in Madrid and many other public and private institutions and universities throughout Spain. She is a Member of the Nebrija University Research Group of Cross-sectional Studies in Contemporary Artistic Creation. She is also Section Editor in charge of the Spanish and Portuguese art market research at De Gruyter Publishing, Berlin (Germany).

[Marta Pérez Ibáñez](mailto:mperezi@nebrija.es)
mperezi@nebrija.es

Saturday, 15 July 2017

Session 6: Biennales and Nascent Fairs, Room 31 B, Ground Floor

Parallel with Session 5

Chair: Veronika Korbei, Independent Scholar (AT)

Isidro López-Aparicio is an artist, curator, professor and social activist with a wide international background. PhD in Fine Arts, Senior Lecturer at the University of Granada, Master of Environmental Management, Institute for Ecological Research EU, Member of the Institute of Research on Peace and Conflicts. Director of the state research group, 'Creation, Edition and Conservation of the Image'. President of the Active Art Association, Honorary Chair of Paradox Fine Art European Forum, President of the Spanish Artist Union, Member of IAC (Institute of Contemporary Art, Spain), Member of the Board of Curators of Artist Pension Trust. His own works of art, deeply involved in social commitment, have been exhibited in museums, institutions, art galleries and art fairs throughout the world. As a curator since 1992, he has developed some complex exhibition projects, both with young international artists and with esteemed professionals, in all five continents. Author of numerous books, chapters and articles, he regularly lectures in institutions and universities worldwide.

[Isidro López-Aparicio](mailto:isidro@ugr.es)
isidro@ugr.es

4.45pm-5.15pm

Final Plenary Session: TIAMSA Looking Ahead Room 31 D+E, 1st Floor

Unless otherwise stated, all events will take place at

Sotheby's Institute of Art, 30 Bedford Square, Bloomsbury, London WC1B 3EE

Nearest Tube Stations:

Goodge Street, Tottenham Court Road and Russell Square

Conference Committee:

Susanna Avery-Quash (National Gallery, London); Antoinette Friedenthal (Independent, Berlin); Veronika Korbel (Independent, Vienna); Johannes Nathan (Nathan Fine Art, Zurich / Potsdam); Kim Oosterlinck (Université libre de Bruxelles); Olav Velthuis (Universiteit Amsterdam); Jonathan Woolfson (Sotheby's Institute of Art, London)

For additional and last-minute information see artmarketstudies.org/tiamsa-conference-2017/

Advance Tickets (until 10 July)

Sold at tiamsaartfairconference2017.eventbrite.com

Regular: Members £70* / Non-members £100

Concessions: Members £40 / Non-members: £50

On site tickets

Cash only, (for availability, check artmarketstudies.org after 10 July)

Regular: Members £100 / Non-Members £120

Concessions: Members £60 / Non-members: £70

* Save £10 by becoming a TIAMSA member!