

## **TIAMSA Sub-Committee**

### **ART MARKET AND COLLECTING: PORTUGAL, SPAIN AND BRAZIL (AMC\_PSB)**

<https://www.artmarketstudies.org/sub-committee>

#### **Purpose:**

The TIAMSA AMC\_PSB Sub-committee intends to create a research network that will articulate the work of its members, promote collaboration and data sharing on the art and collecting market in the countries of the Iberian Peninsula and its relations with South America. In a first phase, we are able to develop a work of close articulation between Portugal, Spain and Brazil.

The aim is to confront perspectives on these markets, their agents, observe their relationship between the local and the global markets, identify the specifics that characterize them and observe the impact they exert on the global market.

#### **BRIEF OUTLINE OF PLANNED ACTIVITIES FOR 2018-2019:**

**1st International Symposium *Art Beyond Art***, at UFRGS, Brasil (April 8th to 10th 2018), <https://1simposioirsablog.wordpress.com/>.

**International Conference** about Art Market and Collecting in the South European Countries and Brazil at FCSH, Lisbon, with Call for Papers (June 2019).

**Conference Proceedings** of the International Conference to be published by Revista de História da Arte, Serie W, <http://revistaharte.fcs.unl.pt/>, on-line publication with double-blind refereeing (December 2019).

**Research Handbook on Art Market Law**. Co-editors: Fernando Loureiro Bastos, Associate Professor, Faculty of Law, University of Lisbon (work in progress).

## OUTLINE OF PAST ACTIVITIES:

**Second meeting** of AMC\_ESCB TIAMSA Sub-Committee at FCSH, Lisbon (December 14, 2017) to prepare 2019 international congress.

**Open Lecture** “The Art Market in the 20th and 21st Centuries: Mapping a still unwritten history”, by Dr. Johannes Nathan at Palácio do Correio Velho Auction House, *Art Market and Collecting* Postgraduate Program (October 20, 2017).

**Visit** to the **National Museum of Fine Arts** (MNAA) by the sub-committee team by the curator Rita Gonçalves (October 20, 2017).

**Workshop** “The Art Market Dictionary – The Challenge of raw data”, by Prof. Johannes Nathan, at FCSH, *Art Market and Collecting* Postgraduate Program, Lisbon (October 19, 2017).

**First meeting** of AMC\_ESCB TIAMSA Sub-Committee at FCSH, Lisbon (October 19, 2017).

**Lecture** “New rules of the game: the contemporary art system”, by Prof. Maria Amélia Bulhões (UFRGS) at FCSH, *Art Market and Collecting* Postgraduate Program, Lisbon (October 18, 2017).

**Round Table** (May 31, 2017): *Art Fairs in the Global World – From ARCOmadrid to ARCO Lisbon*, with Carlot Urroz, ARCO Director, and Cristina Guerra, Cristina Guerra Contemporary Art director, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa.

**Workshop** by Bruna W. Fetter (PhD) (April 19-May 20, IHA, FCSH-UNL): *DO COMERCIAL AO INSTITUCIONAL: a ascensão da feira de arte como instância de circulação e plataforma de legitimação na contemporaneidade*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa.

**Lecture and Workshop: The contemporary art market in perspective**, by Filip Vermeylen (PhD), Erasmus University Rotterdam

***Theme: The art market in the west: history and current perspectives***

***From Paris to Hong Kong: the expansion of the art market in the global digital***

***age*** (October 2016), Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa.

**Team:**



**Adelaide Duarte** (Instituto de História da Arte da FCSH-NOVA, Lisbon, Portugal)

Executive Coordinator of the Postgraduate Program “*Art Market and Collecting*” at Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (first edition

2016-2017). Assistant professor and postdoctoral researcher, with FCT scholarship, at the Instituto de História da Arte of FCSH-UNL. Member of the research group “*Museum Studies: Art, Museums and Collections*”. PhD in Museology and Cultural Heritage (2012) on private collections of modern and contemporary art in Portugal, at the University of Coimbra. In the scope of her postdoctoral studies, she develops research on the formation of collections, both private and institutional, from the collection of the Museum of Contemporary Art of the Serralves Foundation. Vice president of the National Museum of Contemporary Art-Chiado Friends' Association and responsible for the Collecting Art Cycle, started in 2013. Master's degree in Museology and Cultural Heritage (2005), and degree in Art History (1998) at the same University. She has participated in several conferences, in Portugal and abroad, and published several books and articles, namely “*Da coleção ao museu. O Coleccionismo privado de arte moderna e contemporânea em Portugal [From collection to museum. Private collecting of modern and contemporary art in Portugal]*”, Caleidoscópio, Direção Geral do Património Cultural, 2016.

<http://ihapmercado.weebly.com/equipa.html>



**Marta Ibañez Perez** (Universidad Nebrija, Madrid, España)

Major in Art History at the Universidad Autónoma in Madrid (Spain), PhD Candidate in Art History, she currently develops her

professional career as an art consultant and researcher specialized 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 lectures 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).

<https://nebrija.academia.edu/MPerezIba%C3%B1ez>



**Fernando Loureiro Bastos** (Universidade de Lisboa)

Professor of Public Law at the Faculty of Law, University of Lisbon (since 2005).

Vice-President of the Institute for Juridical Cooperation, Faculty of Law, University of Lisbon.

Senior researcher of the Lisbon Centre for Research in Public Law, Faculty of Law, University of Law.

Director of Studies of the Portuguese Society of International Law.

Dean for Scientific and Pedagogic Affairs, Chairperson of the Scientific Council, and Chairperson of the Scientific and Technical Council of the Centre for Research of Legislative Reform of the Bissau Law Faculty, Guinea-Bissau (2007-2011).

General coordinator of the study for the collection and codification of the customary law in force in Guinea-Bissau (2008-2011) - partly published as: *Direito Costumeiro Vigente na República da Guiné-Bissau. Balantas. Fulas. Mancanhas. Manjacos. Mandingas. Papéis*, [Bissau], [2011]



**Bruna W. Fetter** (Universidade Federal do Rio Grande de Sul, Brasil)

Researcher and independent curator. Bruna Fetter holds a PhD in History, Theory and Art Criticism at the Graduate Program in Visual Arts, UFRGS (2016). She has been dedicated to investigating issues involving the art system and the processes of legitimation and value creation in contemporary art. She was awarded a Fulbright scholarship to develop part of her

PhD research at New York University (2014/2015). She curated the shows *From the Abyss and Other Distances* (Mamute Galeria, Porto Alegre / 2017), *Expeditions by the Paragem das Conchas* (Espaço de Artes da UFCSPA, Porto Alegre / 2016) (Porto Alegre / 2014), *The Seventh Continent* (Zipper Gallery, São Paulo / 2014) and *Anywhere* (Casa Triângulo, São Paulo / 2013). She also curated the collective exhibition *Mutatis Mutandis* with Bernardo de Souza, Largo das Artes, Rio de Janeiro (2013); and *Carefully, through* winner of the Funarte Award for Contemporary Art in 2012, São Paulo, with curator Angélica de Moraes.

She holds a Master in Social Sciences with the dissertation *Maps within Maps: Strategies of Articulation between Global, Regional and Local at the Mercosul Biennial*. She also brings in her professional baggage diversified experiences, like the executive production of the project *AGORA / ÁGORA - creation and transgression in net*, the production of the exhibition *Expanded Horizon* (2010), both for Santander Cultural Porto Alegre; the *SESI project Discovering Talents - Visual Arts 2010*; *CineEsquemaNovo 2009*; the coordination of the executive production team of the 6th Mercosul Biennial (2006-2007); and the production of the parallel activities circuit of the 5th Mercosul Biennial (2005). From 2010 to 2013 he was a external consultant of the Ministry of Culture in the areas of Visual Arts; Transversality of Culture and Cultural Heritage. Between 2013 and 2014 he was part of the editorial team of *Revista Valise* and participated in the Collection and Curation Committee of the Museum of Contemporary Art of Rio Grande do Sul (MAC / RS). She is co-author of the book *The new rules of the game: system of art in Brazil*", published in 2014 by Zouk, since 2015 she is advisor to the Yvy Maraey Institute - Art and Nature. She is also a member of the Brazilian Association of Art Critics (ABCA) and the National Association of Plastic Arts Researchers (ANPAP), both since 2016.



**MARIA AMELIA BULHÕES**, Universidade Federal do Rio Grande de Sul, Brasil)

Maria Amélia Bulhões holds a PhD from the University of São Paulo - USP (1990), with a Senior Internship at the Universities of Paris I, Sorbonne (1995/97) and Polytechnic University of Valencia (2005/07). She is a Professor of the Graduate Program in Visual Arts at Universidade Federal do Rio Grande do Sul (Porto Alegre, Brazil), researcher 1A (top category) of CNPq and leader of a registered Research Group in this same entity. She is the current president of the Brazilian Association of Art Critics, ABCA and member of the Board of the International Association of Art Critics, AICA. She was president of the National Association of Plastic Arts Research, Anpap (1993/95), coordinator of the Graduate Program in Visual Arts at Universidade Federal do Rio Grande do Sul (1991/95) and Director of the Cultural Center Brazil-Venezuela (2003). The focus of her work is contemporary art in its systemic relations, and her current research has emphasized the articulations of this production with the internet. She has organized several publications and regularly collaborates with articles in national and international journals. Her last books were: *The new rules of the game: the art system in Brazil* (2014) and *Web art and poetics of the territory* (2011), this latter received the Sergio Milliet Award from ABCA. From 2011 to 2013 he held a weekly column on visual arts in the online newspaper *Sul 21*. He curated the *Web Art show at the Curitiba International Biennale*, 2013. More information: [www.ufrgs.br/arterefexoes/site/](http://www.ufrgs.br/arterefexoes/site/)



**Nei Vargas** (Universidade Federal do Rio Grande de Sul, Brasil).

Nei Vargas da Rosa is doctoral student of Visual Arts, emphasis in History, Theory and Criticism of Art at the Federal University of Rio Grande do Sul. With master's degree in the same University, his dissertation "Emerging structures of the art

system: cultural banking institutions, producers and curators” was awarded at the Public Notice Brazil Contemporary Art: Economy of Art, by Biennale of São Paulo Foundation.

He has research publications about art system, institutional field of culture and Cultural Heritage in national and international congresses. Currently, as a doctoral student, he’s organizing the Art System in Contemporaneity Dossier to Federal University of Uberlândia.

Professionally, he worked as manager in several cultural events, including the representation of Rio Grande do Sul in "C'estl'heur du Brésil"show, at the Carrousel du Louvre, Paris, during the World Cup in the 1998; he was coordinator of Brazil Focus Country at the Asia Pacific Leather Fair in Hong Kong, China in 2000. He was director of the Department of Cultural Diffusion of the Pro-Rectory of Extension and the Department of Heritage Education of the Department of Historical Heritage, from Federal University of Rio Grande do Sul. He created and coordinated the Educational Service of Santander Cultural, working beside important curators and visual artists recognized nationally and internationally for three years.