The Art Market and the Global South

New Perspectives and Plural Approaches

INTERNATIONAL CONFERENCE 21 - 24 November 2019
Museu Nacional de Arte Antiga
Rua das Janelas Verdes, 1249-017 Lisbon, Portugal

Instituto de História da Arte, Universidade NOVA de Lisboa
Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil
TIAMSA – The International Art Market Studies Association
Thursday 21 November

09:45 – 10:30 KEYNOTE ADDRESS
Olav Velthuis, University of Amsterdam, Netherlands
“How Contemporary Art Markets Are Made in the Global South”

10:30 – 10:45 Discussion followed by Coffee Break

Section 1: The Global South: The Local Markets and the Dynamics of the Global Art Market
Chair: Veronika Korbei, TIAMSA

11:10 – 11:30
Alain Quemin, Université Paris-8, France
“Leading Countries, the «Global South» and the Rest of the World: Reconsidering Categories through a Ranking of International Contemporary Art Galleries”

11:30 – 11:50
Alexandre Melo, ISCTE-IUL, Portugal
“No Compass. Neither South nor North: Between Parintins and Phnom Penh”

11:50 – 12:10
Joanna Bialynicka-Birula, Department of Market Analysis and Marketing Research, Cracow University of Economics, Poland
“Analizing the International Art Trade from the Global South Perspective”

12:10 – 12:30
Idalina Conde, CIES/ISCTE-IUL, Portugal
“Contemporary Art, the Market, and the Global South”

12:30 – 12:45 Discussion followed by Lunch Break

Section 2 - Part 1: Southern Markets, Plural Markets, New Markets
Chair: Marcílio Franca Filho, Federal University of Paraíba, Brazil; TIAMSA-AMC_PSB; TIAMSA Legal

14:30 – 14:50
Elisabetta Lazzaro, HKU University of the Arts Utrecht, Netherlands
Nathalie Moureaux, Université Paul Valéry Montpellier 3, France
“Comparing Internationalization Patterns Toward Emerging Markets for Contemporary Art: The cases of Art Basel in Miami and Hong Kong”

14:50 – 15:10
Jonathan Adeyemi, Queen’s University Belfast, United Kingdom
“Oasis in the Desert: Nigeria as an Evolving Hub of the African Contemporary Art Market”

15:10 – 15:30
Petja Grafenauer, Academy of Fine Arts, University of Ljubljana, Slovenia
Nataša Ivanović, Academy of Fine Arts, University of Ljubljana, Slovenia
Andrej Srakar, Institute for Economic Research (IER); Faculty of Economics, University of Ljubljana, Slovenia
“The Ljubljana Biennial of Graphic Arts and Its Socioeconomic Context: Capitalist vs. Socialist Art Markets”

15:30 – 15:45 Discussion followed by Long Coffee Break
Section 2 - Part 2: Southern Markets, Plural Markets, New Markets
Chair: Luís Urbano Afonso, Departamento de História/Artis - Instituto de História da Arte, Faculdade de Letras da Universidade de Lisboa

16:25 – 16:45
Iain Robertson, Sotheby's Institute of Art, London, United Kingdom

16:45 – 17:05
Simeng Chang, Erasmus University Rotterdam, Netherlands; Burgundy School of Business, France
“Network and Structure: Mapping the Museum Valorization in Chinese Emerging Contemporary Art”

17:05 – 17:25
David Challis, Melbourne University, Australia
“Art as Alchemy: Reframing the ‘Work’ of Art in the Global South”

17:25 – 17:40
Discussion

18:30 – 19:30
Special Event
optional, registration required by 31 Oct, see tinyurl.com/y54c9gbc
Joana Vasconcelos Studio
Edifício Gonçalves Zarco, Rua da Cintura do Porto de Lisboa, Doca de Alcântara Norte 1350-352 Lisboa, Portugal

Friday 22 November

Section 3: The Collecting Process. Models, New Collectors and New Private Museums
Chair: Adelaide Duarte, IHA/NOVA FCSH; TIAMSA-AMC_PSB

09:30 – 09:50
Melanie Fasche, Sotheby’s Institute of Art, London, United Kingdom
“Asian Art Collectors and Their Role in Markets of Contemporary Art”

09:50 – 10:10
Georgina Bexon, Royal Society of Arts and Royal Asiatic Society, United Kingdom
“Philanthropists and Patrons – A New Future for the Indian Contemporary Art Market”

10:10 – 10:30
Nei Vargas da Rosa, Federal University of Rio Grande do Sul, Brazil
“Perspectives of Contemporary Art Collecting in Brazil”

10:30 – 10:50
Paco Barragán, University of Salamanca, Spain
“The Fantastic Voyage: The History of Collecting from Pre-Modern Assyria until Contemporaneity in Six Typologies (Psychologists and Sociologists Please Abstain!)”

10:50 – 11:05
Discussion followed by Coffee Break
Section 4 - Part 1: Agents in the Market: Circulation and Friction in the Art System

Chair: Helena Barranha, Instituto Superior Técnico, Universidade de Lisboa; Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa

11:25 – 11:45
Michael Hutter, Institute of Sociology, Technische Universität Berlin, Germany; Berlin Social Science Center (WZB)
“Shifts in Consecration Power of and for African Players in Global Art Play”

11:45 – 12:05
Olga Sooudi, Department of Anthropology, University of Amsterdam, Netherlands
“A Dealer’s Work: Creating Value, Creating Narratives”

12:05 – 12:25
Ana Avelar, University of Brasília, Brazil
“Clara Diament Sujo: Dealing with ‘Art of the Americas’ in Venezuela and the US”

12:25 – 12:45
Amanda Brandellero, Department of Arts and Culture Studies, Erasmus University, Rotterdam, Netherlands
“Placing Art in the Global Art Market: Status, Practices and Networks of Brazilian Art Galleries in a Transnational Cultural Field”

12:45 – 13:00
Discussion followed by Lunch Break

13:15 – 14:15
TIAMSA Groups Round Table
optional, no registration required

Section 4 - Part 2: Agents in the Market: Circulation and Friction in the Art System

Chair: Juan Arturo Rubio Arostegui, Universidad Nebrija, Spain

14:30 – 14:50
Jérémie Molho, Robert Schuman Centre for Advanced Studies, European University Institute, Florence, Italy
“Singapore and the Construction of a Southeast Asian Art Market”

14:50 – 15:10
Anita Archer, Melbourne University, Australia
“Global [South] Ambition: The Role of Art Auctions in the Strategic Positioning of Singapore and ‘Southeast Asian Art’.”

15:30 – 15:50
Carolina Rodovalho, Independent Scholar, Spain
“Is the Art Market Biased? Women Artists in the Spanish Art Market.”

15:50 – 16:05
Discussion followed by Coffee Break

15:10 – 15:30
Mary Corrigall, Independent Scholar, South Africa
“How Validation Patterns Have Limited South-Centricity in the Contemporary African Art Ecology”
### Section 5: The Legal Regime of The Purchase and Sale of Works of Art, Due Diligence and the Rights of the Artists

Chair: Fernando Loureiro Bastos, Universidade de Lisboa; TIAMSA-AMC_PSB; TIAMSA Legal

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<th>Time</th>
<th>Speaker</th>
<th>Institution</th>
<th>Presentation Title</th>
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<tr>
<td>16:25 – 16:45</td>
<td>Sarah Hegenbart</td>
<td>Technical University, Munich, Germany</td>
<td>“Restitutions and Art Markets in the Global South: Analysing the Implications of the Sarr-Savoy Report for African Art Markets”</td>
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<td>17:05 – 17:25</td>
<td>Mariana Vogelaar Carlucci</td>
<td>Universidade de Sào Paulo, Brazil</td>
<td>“Inadequacy and Insufficiency of Brazilian Law on Droit de Suite and the Advantages of a Universal Resale Royalty Right for the Global South”</td>
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### Section 6: The Crisis: Impact and Strategies

Chair: Marta Pérez Ibáñez, Independent Scholar; TIAMSA-AMC_PSB

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<tr>
<td>09:30 – 09:50</td>
<td>John Zarobell</td>
<td>University of San Francisco, USA</td>
<td>“Strategies of Collectivization: Art Market Alternatives from the Global South”</td>
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<td>09:50 – 10:10</td>
<td>Annatina Aerne</td>
<td>University of St. Gallen, Switzerland</td>
<td>“The Double-Edged Sword of Prestige: A Network Analytic Approach to the Cooperation among Art Organizations in Bogotá’s Emerging Art Scene”</td>
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<td>10:10 – 10:30</td>
<td>Linli Li</td>
<td>School of Art and Design, Guangdong University of Technology, China</td>
<td>“A Study on Art Funds in China: Features, Values, and Limits”</td>
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<td>10:30 – 10:50</td>
<td>Vera Carmo</td>
<td>Colégio das Artes da Universidade de Coimbra (UC) and Instituto Universitário da Maia (ISMAI), Portugal</td>
<td>“Mola: Documenting Artist-Run Spaces”</td>
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<td>10:50 – 11:10</td>
<td>Luis Urbano Afonso</td>
<td>School of Arts of the University of Lisbon, Portugal</td>
<td>“The Reinvention of the Business Model of a Major Portuguese Auction House”</td>
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<td>11:10 – 11:25</td>
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<td>Discussion followed by Coffee Break</td>
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CONFERENCE REGISTRATION
(Required, Deadline 31 Oct 2019)
Please complete the form on the conference website:
globalsouthconference.weebly.com/registration.html
and send it together with your proof of payment to: conference.globalsouth@gmail.com

FEES:
Late Registrations (after 31 Oct): Regular: 40€ / TIAMSA Members: 15€

REGISTRATION FOR CONFERENCE DINNER AND SPECIAL EVENTS
- Dinner open to all, 22 Nov (self-paid): tinyurl.com/yyampwbw (Deadline 10 Nov)
- Studio Visit, 21 Nov: tinyurl.com/y54c9gbc (Deadline 31 Oct)
- National Tile Museum, 23 Nov: tinyurl.com/yyk57qwa (Deadline 31 Oct)
- Anozero, Coimbra Biennial of Contemporary Art, 24 Nov: tinyurl.com/y639tuss (Deadline 31 Oct)

Sunday 24 November

Special Event - optional, registration required by 31 Oct, see tinyurl.com/y639tuss
Anozero - Coimbra Biennial of Contemporary Art Coimbra, Portugal
Guided visit with the curators Agnaldo Farias and Lígia Afonso. anozero-bienaldecoimbra.pt
Transportation: by train (CP – Comboios de Portugal, 2h30) or by bus (Rede Expressos, 2h20)

11:45 – 12:30  KEYNOTE ADDRESS
Ana Leticia Fialho, HSE at Universidade Federal de São Paulo, Brazil
“Contemporary Art Markets in Latin America: Internationalization in Disequilibrium”

14:00 – 15:30  TIAMSA Annual General Meeting

12:30 – 12:45  Discussion

12:45 – 13:00  FAREWELL
Veronika Korbei, TIAMSA
Johannes Nathan, TIAMSA; TU Berlin

13:00 – 14:00  Lunch Break

14:00 – 15:00  Announcements and General Chit Chat

15:00 – 16:00  Panel Discussion: Art Markets and Society

16:00 – 17:00  Panel Discussion: Art Markets and Law

17:00 – 18:00  Panel Discussion: Art Markets and Politics

18:00 – 20:00  Special Event - optional, see tinyurl.com/yyk57qwa
National Tile Museum
Rua da Madre de Deus, 4, 1900-312 Lisboa

ORGANIZATION

SPONSORS