



UNIVERSITÀ
DEGLI STUDI
DI TERAMO



International workshop series

RESEARCHING ART MARKET PRACTICES FROM PAST TO PRESENT AND TOOLS FOR THE FUTURE

Workshop 4:

Communication strategies: development, promotion and innovation

Accademia Nazionale di San Luca, Rome

77, Piazza dell'Accademia di San Luca, Rome

25-26 November 2019

This workshop is part of the International Workshops Series “**Tools for the Future: Researching Art Market Practices from Past to Present**”, established in 2017 by Elisabetta Lazzaro (HKU University of the Arts Utrecht), Nathalie Moureau (Université Paul Valéry Montpellier 3) and Adriana Turpin (IESA, Paris & Society for the History of Collecting). Through individual presentations followed by group discussions, the series aims at bringing together international scholars and professionals from different disciplines, periods of study and areas of practice of the art market to confront key issues and related methodologies that can add knowledge and evidence about the structures and principals of the art market. The first workshop was on art collectors, the second one on the artist as an entrepreneur and career paths, and the third one on the formation and development of new art markets.

This fourth workshop, *Communication strategies: development, promotion and innovation* has been organised in collaboration with the Accademia Nazionale di San Luca, Rome. The Rome workshop will address the importance of understanding how communication strategies can be effective or not. Communication must be intended here in its broad sense of creating, delivering and diffusing artistic content, and how these processes are impacted by and impact the art market from an innovation perspective, where innovation can encompass technical as well as social innovation. The role of art and communication in the development, both cultural and economic, of particular territories is in turn important.

Communication involves developing successful strategies involving different parties of the market. These strategies may involve changes in artistic practice to better express the integrity of the artist's work or they might refer to the dialogues between patron and artist in the commission. How does the creation of new languages, styles, patterns and fashions, new subjects or new media shape the perception and the value of the artist's practice? How do networks act as or form part of communication strategies? Equally, communication within the art market is a highly important part of the art market, both in creating new markets and confirming traditional ones.

Scientific & Organising Committee

Paolo Coen, Faculty of Communication Sciences of the University of Teramo, Italy

Elisabetta Lazzaro, Creative Economy-HKU University of the Arts Utrecht, The Netherlands

Raffaella Morselli, Faculty of Communication Sciences of the University of Teramo, Italy

Nathalie Moureau, ART-Dev University Paul Valéry Montpellier 3, France

Adriana Turpin, IESA & Institute of Historical Research, London, United Kingdom

Programme

25 November 2019

Accademia Nazionale di San Luca

9.30

Registration

10.00

Opening

Francesco Moschini (Accademia Nazionale di San Luca)

Elisabetta Lazzaro (HKU University of the Arts Utrecht)

Paolo Coen (Università degli Studi di Teramo)

10.15

Keynote: Patrizia Cavazzini (The British School at Rome)

Communication strategies in the XVIIth century art market in Rome

11.10

Coffee

11.35 - 12.50

Session One – Chair: Raffaella Morselli (Università degli Studi di Teramo)

Alice Ottazzi (Université Aix-Marseille)

Robert Strange on the Continent: networking, marketing and selling

Roberta Piccinelli (Musei Civici di Mantova)

Negotiations, agents and prices: the Art Market of the plaster casts between Rome, Milan and Mantua during the Eighteenth Century

Ludmila Budrina (Ural Federal University, Ekaterinburg)

Demidoff's malachite on the stand on the First World Exhibition (London, 1851) and the strategy of promotion

12.50 - 14.00

Lunch

14.00-15.20

Session Two – Chair: Elisabetta Lazzaro

Sarah Bakkali (University of Paris X Nanterre)

Dealers vs critics: communicating on modern art in Paris late 18th century

Francesco Angelini, Massimiliano Castellani and Pierpaolo Pattitoni (University of Bologna)

Artist names as human brands. A conceptual framework and an empirical validation

Lilia Sacco and Ellen Loots (Erasmus University, Rotterdam)

What's in a name? Exploring the role of gallerists' names in the market for contemporary Art

15.20-16.40

Session Three – Chair: Paolo Coen

Alice Ensabella (Université de Grenoble)

Is shocking selling? Surrealist communication strategies in the Parisian art market of the 1920s

Léa St. Raymond (Université de Paris Nanterre)

Illustrated auction catalogues in the French art market: a winning communication strategy in Paris, a nonsense elsewhere? (1870-1900)

Sarah Coviello (The Warburg Institute, London)

Scholarly research as ‘innovation’ in collecting and taste: Exhibitions, catalogues, and scholar-collectors between Britain and Italy in the mid 20th-Century

17.30

Private visit: the Pantheon

Luca Mercuri (Polo Museale del Lazio, Director of the Pantheon)

The Pantheon, witnessing the past, challenging the future

19.00

End of the visit

26 November 2019

Accademia Nazionale di San Luca

9.30

Keynote: Fabrizio Lemme (Lemme Avvocati Associati, Rome, Accademia di Belle Arti, Florence, Accademia Clementina, Bologna, Accademia Nazionale di San Luca, Rome, formerly University of Siena)

Gli strumenti di recupero delle opere d'arte illecitamente uscite dal territorio italiano [Tools for recovering works of art that illegally left the Italian territory, in Italian with translation]

10.30 - 11.50

Session Four – Chair: Adriana Turpin (IESA & Society for the History of Collecting)

Silvia Marin Barutchieff (University of Bucharest) and Ștefan Barutchieff (Bosch Innovation Hub, Munich)

Why not Medieval art? Museums for the future and a new visual discourse for young generations

Andrea Leonardi and Giuseppe De Sandi (Università degli Studi di Bari “Aldo Moro”)

“È tempo di agire”: Edward Perry Warren, Antonio Jatta, Bernard Berenson and the Apulian art market between private and public museums (XIX-XX century)

Kinga Hamwai (Moholy-Nagy University of Art and Design, Budapest)

Willingness to pay vs. willingness to contribute: an investigation into corporate art collections within the frameworks of Museum Studies and Cultural Economics

11.50 -12.10

Coffee

12.10-13.30

Session Five – Chair: Nathalie Moureau (Université Paul Valéry Montpellier 3)

Darius Spieth (Louisiana State University, Baton Rouge)

Information efficiency in art markets Past and Present

Alycen Mitchell (Queen Mary University of London)

The Weinberg Auction: a dress rehearsal for Sotheby's retail debut

Renata Komik Marn (Slovenian Academy of Sciences and Arts, Ljubljana)

Strategies of non-communication. "Marketing" artworks in interwar Slovenia

13.30- 14.45

Lunch break

14.45 -16.30

Session Six – Chair: Paolo Coen

Stephanies Dieckvoss (Kingston University, London)

Dirty Money: how does the art market respond?

Adrià Harillo Pla (Shanghai Jiao Tong University)

The discrimination principle: a hierarchy between "high" and "low" collectionism

16.45-18.00

Round table discussion – Chair: Raffaella Morselli

18.00

Closing of the workshop