

The background of the poster is a photograph of the Atomium structure in Brussels, Belgium. The structure is a large, metallic, spherical framework that resembles a crystal molecule. It consists of nine spherical nodes connected by a network of tubular struts. The top node is the highest and features a Belgian flag. The structure is set against a blue sky with scattered white clouds. In the foreground, there are green trees and a manicured garden with low hedges and colorful flowers. A parking lot with several cars is visible in the mid-ground.

BRUSSELS, UNIVERSITÉ LIBRE DE BRUXELLES

TIAMSA CONFERENCE

TOWARDS A SUSTAINABLE ART MARKET?

JUNE 30 – JULY 1, 2023

CLAUDIA QUINONES | Canvas Art Law, New York

Museums and the Climate Crisis: Where Do We Go from Here?

This presentation will discuss how museums are addressing the current climate crisis, with a focus on sustainability and actions taken in line with the UN 2030 Agenda, Sustainable Development Goals (SDGs), and other similar instruments. It has become apparent that radical action is needed to stem the effects of climate change, a phenomenon that is devastating populations and ecosystems across the world. The link between culture and sustainability has been established at both the national and international levels, with most countries in agreement that the protection and promotion of culture is crucial for creating more environmentally friendly and fair societies. As custodians of heritage for current and future generations, museums are uniquely situated to play a prominent role in this area. Another phenomenon to explore tangentially alongside this topic is the increased reliance on digital tools and new technologies. These helped museums survive during the pandemic and are now finding additional applications to reach audiences, particularly younger generations and marginalized groups, and whose inclusion is necessary to successfully address the ongoing crisis.

Claudia S. Quiñones Vilá is an attorney with license to practice in New York and Puerto Rico. She has extensive professional and academic experience in the field of art and cultural heritage law, including issues relating to the intersection of international and domestic law, enforcement of patrimony legislation, illicit trafficking of antiquities, intellectual property and the application of copyright and moral rights, due diligence and provenance, management of private collections, deaccession and digital initiatives in museums, and cultural/creative industries policy. Her graduate thesis featured a comparative analysis of cultural heritage regulation in the EU, focusing on Italy, Spain, and the United Kingdom. She is currently working as a consultant at Canvas Art Law in London, following 5 years as an associate at Amineddoleh & Associates in New York and prior internships at UNIDROIT in Rome and Constantine Cannon's Art and Cultural Property Group in London. Her work has been published in several peer-reviewed publications, including the Santander Arts and Culture Law Review, the Journal for Art Market Studies, Gdansk Legal Studies, and Routledge (forthcoming).

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Friday 30 June | Université libre de Bruxelles

14:15- 16:00

Session 1 – Museum, Curating and Sustainability

Chair: Olav Velthuis (Room R42.5.503)

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MARINA MAKSIMOVA | Sotheby's Institute of Art, London

Exploring Slow Curating in the Times of Crisis

Slow food, slow film, slow science, slow university... The slow movement has been gaining momentum over the last decades. Slowing down looks like the right thing to be doing amid a climate emergency. But what implications can this way of thinking have on the art world with its never-ending urge for movement of goods and people? This paper examines the concept of slow curating and slow instituting within the UK cultural scene. It analyses the performance of the institutions which adopted this approach and questions while public organisations can even afford the 'slowing down' agenda while also competing for funds and resources.

Marina Maximova is an art and cultural historian. She is currently a Lecturer in Art Business in Sotheby's Institute of Art, where she is leading the core module International Art World and the elective module Sustainable Art Business: Innovation, Entrepreneurship and Management. Previously she taught in Loughborough University School of Art. Marina's research focuses on two threads: sustainability in the global art market and the history and theory of curating with a particular focus on Russia and Eastern Europe. Outside of academia Marina worked in a variety of cultural organisations in Moscow and in London including Garage Museum of Contemporary Art, Tate Modern and Gazelli Art House.

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14:15- 16:00

Session 1 – Museum, Curating and Sustainability

Chair: Olav Velthuis (Room R42.5.503)

OLAV VELTHUIS & MÁRTON GERA | University of Amsterdam

The Sustainability of Cultural Philanthropy: Why Private Art Museums Close

Recently, considerable attention has been devoted to the rise of private art museums in the field of museum and art market studies. One question which has figured prominently is if the rise museums of these museums is sustainable in the sense that they are able to stand the test of time. Systematic empirical studies of this issue are so far scarce. On the basis of a new database, this paper studies why private museums close; the database contains information on 445 currently open private museums, as well as 76 museums which have closed. Taking a mixed methods approach, we also examine what happens to the displayed art collections after such institutions close, e.g. if and how these collections return on the market. Our main findings are that private museum closures are multifaceted, complex events frequently involving financial issues. Moreover, our data suggests that because of their funding models and reliance on a sole founder they are inherently fragile art market organizations.

Olav Velthuis is Professor at the Department of Sociology of the University of Amsterdam, specializing in economic sociology, sociology of the arts and cultural sociology. His research interests include the globalization of art markets, the interrelations between market and gift exchange, private art museums, the valuation and pricing of contemporary art, and the moral and socio-technological dimensions of markets for adult content. In a cross-comparative fashion, he has studied the emergence and development of art markets in the BRIC-countries (Brazil, Russia, India and China). The project was financed by a VIDI-grant from the Dutch Science Foundation (NWO). He previously worked as a Staff Reporter Globalization for the Dutch daily *de Volkskrant*, as an Assistant Professor at the University of Konstanz and as a Post-Doc researcher at Columbia University. Velthuis is the author of *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art* (Princeton University Press, 2005), which received the Viviana Zelizer Distinguished Book Award of the American Sociological Association for the best book in economic sociology (2006). *Newsweek* referred to it as "*the best study of what art spending means*". He is also the author of *Imaginary Economics* (NAi Publishers, 2005), which was translated into Dutch and Italian. Together with Maria Lind of Tensta Konsthall (Stockholm), he edited the book *Contemporary Art and Its Commercial Markets A Report on Current Conditions and Future Scenarios* (Sternberg Press, 2012) and with Stefano Baia Curioni the book *Cosmopolitan Canvases. The Globalization of Markets for Contemporary Art* (Oxford University Press, 2015).

Marton Gera is a student in the research master Social Sciences at the University of Amsterdam; he has been a research assistant in the *Return of the Medici? The Global Rise of Private Art Museums* research project.

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ULRIKE HAHN | Erasmus University, Amsterdam

Audiences and their Experience of Climate-Related Art Exhibitions

In recent years, a rise in climate-themed exhibitions can be observed but their audiences and perception remain understudied. Therefore, this research asks: How are climate-themed exhibitions experienced by visitors? Who are these visitors? A case study at a Dutch art institution was conducted to answer these questions. Research methods included visitor surveys, document analyses and autoethnography. Key findings are that most surveyed visitors were already engaged with climate change before seeing the exhibition. While some aspects of further climate change engagement (e.g., more concern) were agreed with by a smaller number of respondents, a majority reported a deeper sensibility regarding the topics through the exhibition. Moreover, several aspects of the exhibition and artwork experience other than explicitly climate engagement-related resonated with many visitors (e.g., absorption in artwork or exhibition). These results underline the importance of including visitors' backgrounds and their experiences beyond climate engagement in perception studies of climate-related art.

Ulrike Hahn is a 4th year PhD candidate at Erasmus School of History, Culture and Communication at Erasmus University Rotterdam under the supervision of professors Filip Vermeulen, Pauwke Berkers and Katja Kwastek. In 2019, the Netherlands Organization for Scientific Research awarded a PhD in the Humanities grant for their proposal to investigate the connection of the visual arts to climate change. The focus of the PhD is on recent journalistic coverage (2015-2021), contemporary artistic practices (interviews with active artists in 2021 and 2022), and current curatorial choices and audience perceptions (exhibitions under study were inaugurated in May 2022 and July 2022). Ulrike Hahn is also working creatively; her artistic portfolio includes photography, short films and paintings. She has given several creative workshops and presentations on art, circularity and sustainability, for example as part of the projects by ACCEZ ([Accelerating Circular Economy Zuid-Holland](#)). Last year, she won the NWO Synergy Award for her project on research-based comics.

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JULIE REISS | Independent Art Historian

More Art, Less Carbon: Material Sustainability

In 2021, ChangeNOW and Christie's sponsored an auction titled MoreArtLessCarbon: The First Sustainable Art Charity Auction. "Green" auctions in the past have been "green" by virtue of donating the sale proceeds to non-profit environmental organizations, rather than because of the materials in the artworks. However, MoreArtLessCarbon only included artwork made from upcycled materials. The descriptions of the artworks in the catalogue included statements regarding the environmental concerns and ecological motivations of the artists. The proceeds were shared between the artists, their galleries and ChangeNOW projects, including a prize awarded for sustainable creation. Interestingly, the promotional materials for the sale specified that "These works are neither green nor activist. They do not deal with ecology as a theme but integrate it into the creative process." The approach of this sale raises questions such as: Must an artwork be made from environmentally friendly materials in order to promote sustainability? What is the difference between an artist's use of upcycled materials to directly address ecology as a theme, versus their use of upcycled materials without an ecological agenda? How does artwork made from upcycled materials relate to art world commitments to sustainability, such as those set out by the Gallery Climate Coalition?

Julie Reiss is an art historian with a focus on contemporary art that addresses the climate crisis. She has spoken on, and organized panels related to art and climate change, and is the editor of *Art, Theory and Practice in the Anthropocene* (2019). In 2019 she organized the symposium "The Role of Art in the Environmental Crisis" held at Christie's Education. A pioneering scholar in the field of Installation art, she is also the author of *From Margin to Center: The Spaces of Installation Art* (1999), in addition to numerous articles and reviews. She was previously director of Modern and Contemporary Art and the Market, an accredited MA program at Christie's Education. Reiss taught Environmental Film, Media and Arts at SUNY Stony Brook in 2022. She teaches courses on Art and Sustainability at Columbia University, and recently taught a masterclass on Art and Science in the Anthropocene at MUSE Science Museum in Trento, Italy. She holds a Ph.D. in Art History from the CUNY Graduate Center.

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ADELAIDE DUARTE | Universidade Nova de Lisboa

MARTA PEREZ-IBÁÑEZ | Universidad Francisco de Vitoria, Madrid

Sustainable Collecting: The Need for a Paradigm Shift

The art markets have expanded globally. Collectors play a key role in terms of art consumption, investing large sums of money. But, concerning sustainability – i.e., the balance between the best for people and for the environment – collectors' actions seem contradictory. First, ontologically, to collect is to accumulate artworks continually; second, art, the object of the collectors' desire, is not so aligned with the climate crisis as it may be a very polluting industry and uses non-renewable materials. Besides, the art ecosystem stimulates trips to participate in art fairs worldwide, fostering a carbon footprint, and short-term events rarely use recycled materials, causing waste. The economic model of the art markets lacks sustainability. How to promote a sustainable collecting attitude? In this exploratory study, we will analyze the art market players, namely collectors' actions, from the Iberian Peninsula, in terms of their contribution to achieving sustainable development goals. Based on data, reports, interviews, and published sources, we will observe collectors' interest in artists' discussions, and activities – as participation in local fairs –, evaluating the impact of turning to online platforms. The aim is to bring awareness to the need for a paradigm shift toward purchasing behavior and sustainable collecting.

Adelaide Duarte is an Art historian, researcher and deputy director at the Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa, and Assistant Professor and Executive Coordinator of the Postgraduate Program “Art Market and Collecting”, at FCSH, since its first edition in 2016. She coordinates the TIAMSA subcommittee “Art Market and Collecting: Portugal, Spain and Brazil”. Ph.D. in Museology and Cultural Heritage (2012) at the Coimbra University, she held a post-doctoral position at FCSH, analyzing private collections of modern and contemporary art in Portugal. Her research interests cover topics such as collecting practices, art fairs and biennials, and issues around the periphery and the Global South. As an author specialized in the history of the Portuguese art market, she contributes to the Art Market Dictionary by Bloomsbury, London; and recently it was published with her coordination: *Diálogos de coleccionar. [22] coleccionadores de arte em Portugal*. Lisboa: Veritas Art Auctionners, 2022.

Marta Pérez-Ibáñez has a PhD in History and Arts, University of Granada, Spain, and Master's Degree in Art History, Universidad Autónoma in Madrid, Spain. Full professor at Universidad Francisco de Vitoria, Madrid, Spain, specialized in contemporary art market, with thirty years' experience in management, research, and graduate teaching in and out of Spain. Member of several associations: *Instituto de Arte Contemporáneo IAC*, *Mujeres en las Artes Visuales MAV* and The International Art Market Studies Association TIAMSA. Member of the research clusters Art market and collecting: Portugal, Spain and Brazil (AMC_PSB), TIAMSA's subcommittee, and *Ecosistema del Arte*, interuniversity, and has also contributed from 2015 to 2018 to Cross-sectional Surveys in Contemporary Artistic Creation, Nebrija University.

Section Editor specialized in the Spanish and Portuguese art markets at Bloomsbury Publishing, London, UK, working on the future publication of Bloomsbury Art Markets. Co-author and coordinator of the research studies *La Actividad Económica de los/las Artistas en España* (2017) and *Desigualdad de género en el Sistema del arte en España* (2020).

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Saturday 1 July | Université libre de Bruxelles

8:30-10:30

Session 3: Technology, Media and Sustainability

Chair: Filip Vermeylen (Room R42.2.103)

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GEORGIA GERSON | University of York

The Hall of Mirrors? Readdressing art investment in the contemporary NFT market through the lens of commercial dealerships

NFTs have exploded into the art market in recent years, and the contention of my research is that they are the ‘hall of mirrors’ _that potentially illuminates the working structure of the infamously opaque contemporary art market. They are touted as offering artists a direct-to-consumer model that omits the need for intermediaries in a threat to the existing structure of commercial art dealerships. However, there are a small number of galleries that have taken on the challenge of engaging in this new space.

Examining three commercial dealerships in London, this paper will consider: how they are responding to this rapidly developing market; how they are changing structurally and operationally in order to do so; what benefits they can offer for artists working with NFTs that may not be found by going it alone on open marketplaces; and why collectors may feel more comfortable buying art minted on the blockchain if promoted by a gallery.

Georgia Gerson is a PhD candidate in the History of Art department at the University of York. Her research is a cross disciplinary sociological and art historical study on how NFTs, as a new intervention, are illuminating and/or affecting previously opaque value making practices in the contemporary art market. Prior to her PhD, from 2015-2019 she worked at a leading international commercial contemporary art gallery, gaining a rare insider’s working knowledge of the art market by creating and promoting exhibitions, attending international art fairs and working alongside leading artists and institutions worldwide. As such, her research combines her interest in contemporary art, her academic training in art history and professional experience in the art market. Alongside her PhD, Georgia works as a Freelance Marketing and Communications Manager for a number of publicly funded, female-led dance companies that challenge the structures and hierarchical archetype currently in place in the contemporary dance sector.

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ZHONGBO TIAN | New York University

Post-Merge NFT Carbon Emissions and Sustainable Reduction Strategies

Due to its high energy consumption, the exponential growth of the non-fungible token (NFT) market has prompted environmental concerns. Significant carbon emissions persist despite Ethereum's September 2022 Merge to Proof of Stake (PoS), prompting research into post-Merge alternatives.

This study considers carbon neutrality, lazy minting, alternative consensus mechanisms, Layer 2 solutions, and policy interventions as potential solutions. Carbon neutrality compensates for emissions with investments in renewable energy or carbon credits. Lazy minting conserves energy by delaying the creation of NFTs until there are purchasers. Proof of Authority (PoA) and Proof of Spacetime (PoST) are alternative mechanisms that reduce energy consumption. By outsourcing transactions, Layer 2 solutions boost scalability and reduce consumption. To support environmental awareness and sustainable NFT growth, the paper emphasizes carbon emission monitoring. These efforts are indispensable for addressing and minimizing the environmental impact of NFTs. The study advocates for the consolidation and optimization of carbon reduction solutions, allowing the NFT market to reduce its environmental impact while maintaining growth.

Zhongbo Tian is a recent Master of Visual Art Administration graduate from New York University (NYU), where she concluded a thesis on the impact of Free Trade Zones on the art field using the Shanghai Pilot Free Trade Zone as an illustration. She received her bachelor's degree in information administration from Wuhan University (WHU), one of China's top ten universities. As an aspiring art market researcher, Zhongbo is presently applying to doctoral programs in the field. Research interests of Zhongbo include the intersection of technology and the art market, sustainability, and the influence of policy on the global art landscape. Through internships at various art institutions, such as the Xinjiang Art Museum, How Art Museum, Hubei Art Museum, and the Center for Visual Studies at Peking University, they have acquired practical experience. Her experience includes leading a cultural heritage preservation initiative that won a national innovation and entrepreneurship award.

Zhongbo is conducting independent research into the environmental impact of emerging technologies such as NFTs and formulating strategies to foster a more sustainable art ecosystem due to her research interest in the art market. As a researcher with a background in multiple disciplines and an interdisciplinary perspective, she is anxious to share her insights and engage in meaningful conversations with other experts and researchers.

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Saturday 1 July | Université libre de Bruxelles

8:30-10:30

Session 3: Technology, Media and Sustainability

Chair: Filip Vermeylen (Room R42.2.103)

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ANITA ARCHER | University of Melbourne

The global art market as sustainable ecosystem: creativity and well-being in the digital age

The global art market as sustainable ecosystem: creativity and well-being in the digital age
The Covid-19 pandemic highlighted multiple economic disparities in the global art market, not least the huge amount of wealth propagating the secondary market in direct contrast to the income precarity experienced by many artists. It also illuminated the financial opportunities and threats presented by the digital age, including the expedited shift of art businesses online and the rapid boom and bust of NFTs. Holistically, it revealed the precarious state of well-being of multiple stakeholders in the art world, particularly artists, arts workers and smaller enterprises.

Drawing on ideas presented by the Indonesian collective ruangrupa in their paradigm-shifting curation of documenta 15 in 2022, based on the agrarian concept of lumbung (rice barn), this paper examines the post-Covid global art world through the lens of an ecosystem. It thereby considers the sustainability and wellbeing of the global art market as it moves towards the mid 21st century, with a particular focus on technology and the economics of the emerging genre of digital art.

Dr Anita Archer is Postdoctoral Research Fellow in the Enlightenment, Romanticism and Contemporary Culture (ERCC) Research Unit at the University of Melbourne, Australia. An art historian, Anita's research focus is global art markets with particular interest in the dynamics of emerging markets, the strategic mechanisms of international art auctions, concepts of value in the art market, and the networked activities of art world intermediaries. Anita's research interest stems from her extensive professional experience in the global art field as an international auctioneer, and independent art consultant specialising in Asian contemporary art. Anita is currently chief investigator on the ERCC research project The Varieties of Imagination, Creativity and Wellbeing. Her postdoctoral research project is The Digital Art Economy.

Anita's recent publications include the monograph *Chinese Contemporary Art in the Global Auction Market* (Brill, 2022), and journal articles include 'The Lucky Country': How the Covid-19 pandemic revitalised Australia's lethargic art market, (Arts, 2022); Materialising Markets: the agency of auctions in emergent art genres in the Global South (Arts, 2020); and Genesis of an auction sale category: Sotheby's inaugural auction of 'Contemporary Chinese Art' (Journal of Art Market Studies, 2018). She is co-editor of the Australia and New Zealand Journal of Art, Vol 21, Issue 2, 2021 Open Issue.

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ULRIKE HAHN & FILIP VERMEYLEN | Erasmus University, Rotterdam

Mirror or Hammer? News Media Coverage of Climate-Related Art

A growing momentum of artists and cultural institutions addressing climate change in their works and exhibitions can be observed in recent years. It is important to understand how such art is covered in quality newspapers because they can give meaning and importance to climate change, and cultural journalists act as mediators between cultural producers and consumers. This research asks: How is exhibited, visual climate-related art presented and evaluated in US and European quality newspapers between 2015 and 2021? Through qualitative content analysis of approximately 125 newspaper articles, this study reveals that climate-related art has been given a platform in quality newspapers, although more in some than others. It is frequently reported as reflecting on society – often the problems, and less the solutions – and shaping society. Climate-related art is evaluated based on its subversive power, topicality, environmental sustainability, and artistic qualities.

Filip Vermeulen (PhD. Columbia University 2002) is Professor of Global Art Markets. He lectures and publishes on various aspects of the economics of art and culture and is currently the Research Director of the Department of Arts and Culture Studies. He is especially interested in the history and functioning of art markets since the Renaissance, the notion of quality in the visual arts, the role of intermediaries as arbiters of taste and emerging art markets such as India. He is a board member of The International Art Market Association (TIAMSA) and co-founder of the Rotterdam Arts & Sciences Lab (www.rasl.nu).

Ulrike Hahn is a 4th year PhD candidate at Erasmus School of History, Culture and Communication at Erasmus University Rotterdam under the supervision of professors Filip Vermeulen, Pauwke Berkers and Katja Kwastek. In 2019, the Netherlands Organization for Scientific Research awarded a PhD in the Humanities grant for their proposal to investigate the connection of the visual arts to climate change. The focus of the PhD is on recent journalistic coverage (2015-2021), contemporary artistic practices (interviews with active artists in 2021 and 2022), and current curatorial choices and audience perceptions (exhibitions under study were inaugurated in May 2022 and July 2022). Ulrike Hahn is also working creatively; her artistic portfolio includes photography, short films and paintings. She has given several creative workshops and presentations on art, circularity and sustainability, for example as part of the projects by ACCEZ ([Accelerating Circular Economy Zuid-Holland](#)). Last year, she won the NWO Synergy Award for her project on research-based comics.

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Saturday 1 July | Université libre de Bruxelles

11:00-12:30

Session 4 Sustainability and Asia

Chair: Kim Oosterlinck (Room R42.2.103)

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ZORAN POPOSKI | The Education University of Hong Kong

Art Ecology and Sustainability of Hong Kong's Art Market

Over the past decade, Hong Kong's art market has experienced unprecedented growth, emerging as the second largest in the world in 2020 in terms of contemporary art auctions. Factors such as the city's free-market economy and well-developed infrastructure, as well as its unique position as a gateway to the large and growing Chinese art market, have led to major global art fairs and galleries establishing their presence in the city, in addition to the already present international auction houses. This paper explores the Hong Kong art ecosystem and its sustainability by focusing on leading art market institutions, anchor cultural organizations, and other key actors driving the development of the Hong Kong art system, on both the commercial and the nonprofit side; the effects of the expanding art market on the city's art scene; and the key emerging opportunities and challenges to Hong Kong's future development as Asia's premier art hub.

Dr Zoran Poposki (MFA, PhD, FRSA) is an internationally acclaimed transdisciplinary artist, curator and researcher. Dr Poposki's research interests include contemporary art practice and theory, digital art and visual culture, creative artificial intelligence (AI), NFT art, public art, and arts leadership. His work has been shown in more than 100 gallery and museum exhibitions, biennials, and festivals worldwide. His public art projects have been presented on LED video screens, video billboards, posters and billboards in New York, Dublin, Hong Kong, etc. Dr Poposki's curatorial projects have been shown in Hong Kong, UK, Slovenia, Italy, etc. Dr Poposki is currently Assistant Professor in Interdisciplinary Arts at the Department of Cultural and Creative Arts at The Education University in Hong Kong.

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GEORGINA S. WALKER | The University of Melbourne

Islands of Art - From Toxic Destruction to Cultural Destination: Benesse Art Site Naoshima and Teshima Island, Japan

It has taken three decades and \$250 million for Soichiro Fukutake, former chairman of Benesse Holdings to transform the once forgotten remote islands of the Seto Inland Sea in Japan and their communities into thriving 'Islands of Art'. Reversing the environmental destruction caused by illegal dumping of toxic waste has been a slow and costly process. Today, Benesse Art Site Naoshima, Teshima, Inujima and the Sentouchi Triennale arts festival has evolved into a unique cultural destination. By examining individual projects on Naoshima and Teshima Islands, the paper considers the 'power of art' to reverse the environmental damage and the region's future by weaving contemporary artists, architects, the market and hotel/museum within the Benesse Foundation's dynamic and expanding cultural vision. This is not an economic plan that prioritises the consumption of contemporary art but rather the contemplation and appreciation of it where art galleries, complex artworlds and understated design coexist with the natural environment.

Georgina Walker is a Teaching Associate in Art History and Curatorship at the University of Melbourne. She has developed a significant academic profile in the emerging field of private art museums and cultural philanthropy at the University of Melbourne, Australia and internationally with an innovative specialisation in private and public museums, historical and contemporary museology, curatorial and art market studies.

Her monograph *The Private Collector's Museum: Public Good Versus Private Gain* (Routledge 2019) is the first study to connect the rising popularity of private museums with new models of philanthropy, collecting and complex inter-relationships between private and public museums. Walker has two books under contract with the Routledge Research in Museum Studies series that will examine the emergence of the private museum in parts of Asia and the Arabian Peninsula. Other publications include the co-authored bibliographic resource for *Oxford Bibliographies in Art History*, "Museums in Australia", *Oxford University Press*, 2019 and an article with *The International Journal of the Inclusive Museum*, "A Twenty-First Century Wunderkammer: Museum of Old and New Art (MONA) Hobart, Tasmania, Australia" (2016).

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Saturday 1 July | Université libre de Bruxelles

11:00-12:30

Session 4 Sustainability and Asia

Chair: Kim Oosterlinck (Room R42.2.103)

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KIM OOSTERLINCK, ANNE-SOPHIE RADERMECKER & YUQING SONG | Université libre de Bruxelles

Does Authenticity Really Not Matter in China? An Insight into the Art Market for Chinese Artworks

Are copies definitively inferior to originals? In the West, the hand of the artist is vital in the evaluation of an artwork, but is it the case elsewhere in the world, China, for instance? In this paper, we present a case study examining the notion of authenticity in Chinese art with a unique dataset ($n=3,857$) on the artist Dong Qichang (1555-1636). With hedonic regressions, we find evidence that: what determines authenticity is not its status as a copy, but rather what type it is; what determines the evaluation of a copy is not where it is sold, but rather what art it is. Differences in the prices of copies are further driven by the artist's names (both the copied and the copying artists'). This paper, centring on the Old Master Dong Qichang as an important art historical figure, shines new light on the understanding of the artist's name as a cultural construct and the evaluation of art in the context of a globalised art market.

The present paper is under the collaboration of Kim Oosterlinck, Anne-Sophie Radermecker and Yuqing Song.

Kim Oosterlinck is Professor of Finance and Vice Rector at Université libre de Bruxelles, **Anne-Sophie Radermecker** is Assistant Professor in Cultural Management at the Department of History, Arts and Archaeology-Cultural Management, and **Yuqing Song** is a PhD student at the Solvay Brussels School of Economics and Management whose research topic is authenticity issues in the Chinese art market.

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Saturday 1 July | Université libre de Bruxelles

13:30 – 14:30

Galleries and Sustainability

Chair: Alicja Jagielska-Burduk (Room R42.2.103)

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MELANIE FASCHE | Sotheby's Institute

The Power of Joining Forces for a More Sustainable Art Market – Collaborative Strategies of Contemporary Art Galleries

Galleries in the contemporary art market compete fiercely for promising artists and access to private collectors. Despite, or because of, this competition there is a long tradition of collaborative practices between galleries such as coordinating exhibition openings, sharing spaces, and dividing artists' markets. With growing economic, social, and environmental challenges ranging from rising rents to social exclusion to the climate crisis galleries have come up with novel and creative ways of collaborating with their competitors to mitigate these challenges.

This paper explores collaborative strategies of galleries through a detailed analysis of strategic goals, an examination of collaborative practices, and a discussion of their impacts on the art market. In doing so, the paper aims to contribute to a more nuanced understanding of the power of collaboration between contemporary art galleries in creating a more sustainable art market.

Melanie Fasche is a Senior Lecturer and Deputy Programme Director of the MA in Art Business at Sotheby's Institute of Art London. Previously she held positions as Contractually Limited Assistant Professor at the Department of Geography at the University of Bayreuth, Germany, and as Postdoctoral Fellow at the Rotman School of Management at the University of Toronto, Canada. Melanie received a PhD in Urban and Regional Economics from HafenCity University Hamburg, Germany. Her research focuses on strategy, value creation, commercial galleries, private collectors, contemporary and digital art markets, and the relationship between the art world and urban and regional development. Selected publications are Making Value and Career Building in the Creative Economy: Evidence from Contemporary Visual Art, Springer Briefs in Geography. Springer International Publishing, 2017; The Rise of the Urban Creative Class in Southeast Asia. Toronto: Martin Prosperity Institute, 2017 (with Richard Florida); and "Making Art History – Wealthy Private Collectors and Contemporary Visual Art", in Hay, I. (Ed.) Geographies of the Super-Rich. Cheltenham: Edward Elgar, 171-185, 2013.

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Saturday 1 July | Université libre de Bruxelles

13:30 – 14:30

Galleries and Sustainability

Chair: Alicja Jagielska-Burduk (Room R42.2.103)

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ANNE-SOPHIE RADERMECKER | Université libre de Bruxelles

The Market for Antiques: Research Perspectives for More Sustainable Consumption Behaviours

Ordinary antiques are cultural artifacts that possess both hedonic and utilitarian value. Produced in earlier periods and subject to changing tastes, these goods, falling within the category of informal heritage, are most often relegated to households' attics or basements or to local auction houses and antiques dealers' storage spaces. Despite the recent platformization of the antique trade, the prices of ordinary antiques rarely exceed a dozen or hundred euros, making them often more affordable than mass-produced commodities, irrespective of their inherent qualities. This paper aims to reflect on this under-researched market segment which, unlike the high-end art market, offers non negligible perspectives in line with European priorities. The presentation intends to identify opportunities for renewing the value of antiques in contemporary society, based on a recently funded ERC project entitled *MOOVA - Making Old Objects Valuable Again. The Cultural, Economic Challenges and Sustainability Opportunities of Antiques in the 21st Century*.

Anne-Sophie V. Radermecker is an assistant professor in Cultural Management at the Université libre de Bruxelles (ULB). She graduated in both art history (ULiège) and Cultural Management (ULB). In 2019, she defended an original PhD dissertation dedicated to the contemporary market for Flemish old masters, at the crossroads of art history and economics. She is also a B.A.E.F. fellow from Duke University (DALMI - Duke Art Law & Markets Initiative) and a lecturer at Erasmus University Rotterdam (Cultural Economics & Entrepreneurship). Her main research interests are the economics of art and culture, the market for old master paintings, the economics of indeterminate works of art, the interactions between museums and the art market (including acquisition policies and deaccessioning), the issue of value in cultural economics, and quantitative methods applied to art history. She has published several cross-disciplinary papers in art history, cultural economics, economic history, economics, and arts management international journals. Her book *Anonymous Art at Auction* (2021) was published by Brill in the *Studies in the History of Collecting & Art Markets*. In 2023, she was granted an ERC starting grant for her project *MOOVA - The Cultural, Economic Challenges and Sustainability Opportunities of Antiques in the 21st Century*.

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CONFERENCE VENUE

The conference will take place at the Université libre de Bruxelles, on the Solbosch campus, building R42. The exact location of the building is 42 Avenue Roosevelt.

CONFERENCE CONTACT

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ABOUT TIAMSA

Launched in July 2016, TIAMSA – The International Art Market Studies Association is a rapidly growing association with more than 400 members globally. Our membership base is made up of individual members (collectors, art world professionals, scholars and students from a wide range of disciplines), as well as corporate members, institutional members, association members and donors.

TIAMSA encourages the study of art markets of all regions and periods and provides an infrastructure which supports both research and networking among art market professionals and scholars.

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