



ART MARKETS : an Integrated Perspective

Thematic School

June 24-28, 2019 Hotel Valpré - Lyon-Ecully

<https://artmarkets2019.sciencesconf.org/>

Programme



Monday 24



12.00-14.00

Welcome Buffet Lunch

14.00-14.30

Introduction

Kim Oosterlinck, Sophie Raux, Filip Vermeulen

Round table

Each participants introduces her/himself briefly

14.30-18.00

Session 1 : Actors of the market

Koen Brosens

Christian Huemer (coordinator)

Naomi Oosterman

14.30-15.30

Interactive discussion of Akerlof's key concepts: quality & information asymmetries

Typology actors of the market

Around 15.30

Coffee break

15.50-18.00

“Mock market”

Koen Brosens, *Role of the art entrepreneur in 17th-century Paris*

Christian Huemer, *Role of the dealer in 19th-century Paris*

Naomi Oosterman, *Policing quality in the contemporary art market (art market as criminogenic area)*

Suggested Readings:

- G. A. Akerlof, "The Market for Lemons: Quality Uncertainty and the Market Mechanism," *Quarterly Journal of Economics*, Vol. 84, no. 3 (1970), pp. 488-500.

- N. De Marchi, "The role of Dutch auctions and lotteries in shaping the art market(s) of 17th century Holland," *Journal of Economic Behavior and Organization*, Vol. 28 (1995), pp. 203-221.

- D. Galenson & R. Jensen, "Careers and canvasses. The rise of the market for modern art in 19th-century Paris," *Van Gogh Studies I*, Zwolle-Amsterdam (2007), pp. 137-166.

Evening

Diner at Hotel Valpré



Tuesday 25 (morning)

09.00 - 12.30

Session 2 : From the artistic value to the economic value

Charlotte Guichard
Nathalie Moureau (coordinator)
Anne-Sophie Radermecker

Charlotte Guichard, *Art markets, the plurality of values and the agency of the artist in early modern Europe*

Anne Sophie Radermecker, *The economic value of art: Current views with a special focus on the market for Old Master paintings*

Nathalie Moureau, *Art values on the contemporary art market*

Around 10.30 Coffee break

Suggested Readings:

- R. Moulin, "The museum and the marketplace. The constitution of value in contemporary art," *International Journal of Political Economy*, Vol. 25, No. 2, (1995), pp. 33-62
- Ch. Guichard, "Signatures, Authorship and *Autographie* in Eighteenth Century French Painting," *Art History*, 41/ 2 (April 2018), pp. 266-291.
- Fr. Angelini, M. Castellani, "Cultural and economic value: a critical review," *Journal of Cultural Economics*, Vol. 43, Issue 2 (June 2019), pp. 173-188.

12.30 - 14.00

Lunch at Hotel Valpré

Tuesday 25 (afternoon)



14.00 - 17.30

Workshop 1 : Economic tools

Coordinator : Kim Oosterlinck (coordinator)
Anne-Sophie Radermecker

This workshop aims to give basic introduction to hedonic regressions (especially for non-economists) and in general to help non-economists in visualizing how to deal with economic data. During this workshop we'll provide minimum methodological requirements for art market studies with a cross-disciplinary approach (cultural economics, art history, humanities...) in order to foster open discussion between art historians, economists, statisticians, etc.

Around 15.30 Coffee break

Suggested readings:

- E. Lazzaro, "Assessing Quality in Cultural Goods: The Hedonic Value of Originality in Rembrandt Print », *Journal of Cultural Economics*, Vol. 30, n° 1 (2006), pp. 15-40.
- Y. Zhou, "Narcissism and the Art Market Performance," *The European Journal of Finance*, vol. 23, n° 13, (2016), pp. 1197-1218.
- J. Euwe, & K. Oosterlinck (2017), "Art Price Economics in the Netherlands during World War II," *Journal of Art Market Studies*, vol. 1, n° 1 (2017), pp. 47-67.

Evening

Tour in Old Lyon and diner in a typical
"bouchon lyonnais"

Restaurant Chez Chabert, 13 Quai Romain Rolland, 69005 Lyon

Wednesday 26 (morning)



09.00 - 12.30

Session 3: Experts and expertise in art worlds

Charlotte Guichard (coordinator)
Nathalie Moureau
Filip Vermeulen

Filip Vermeulen, *Are we all experts now? Connoisseurship and art expertise in historical perspective*

Charlotte Guichard, *Confronting arenas. Connoisseurship and artistic expertise in early modern Europe*

Nathalie Moureau, *Economic consequences of copies and fakes on the art market.*

around 10.30 Coffee break

Suggested readings :

- P. Arora, & F. Vermeulen, "The end of the art connoisseur? Experts and knowledge production in the visual arts in the digital age," *Information, Communication & Society*, 16/2 (2012), pp. 194-214.

- E. Lazzaro, N. Moureau, & D. Sagot-Duvaurox, "From the market of copies to the market of fakes: adverse selection and moral hazard in the market of paintings," in G. Mossetto & M. Vecco (dir.), *Economics of Copying and Counterfeiting* (Milan: 2004).

12.30-13.45

Lunch at Hotel Valpré

Departure to the Musée des Beaux-Arts, Lyon

Wednesday 26 (afternoon)



14.30-19.00

Workshop 2 : Critical analysis of sources

Sophie Raux (coordinator)
Sandra Van Ginhoven
Filip Vermeylen

For the first part of the afternoon, participants will be divided into two groups. Each group will alternate for the following activities :

- A visit to the rooms of the Fine Arts Museum of Lyon focused on questions of provenance, acquisitions, attributions, expertise... offered by interesting case studies

- A working session designed to work, in mini groups, partly from the files of the museum's works seen in the rooms. The aim is to allow participants to study and confront different types of sources

18.00-19.00 : In the late afternoon, the two groups will be brought together for a final discussion
In addition, a presentation of the Getty Provenance Index databases will be given by Sandra Van Ginhoven

19.00-19.45

Visit of the Presqu'île Area

(Place des Terreaux, Hôtel Dieu, Place Bellecour)

Evening

Diner in Lyon

Restaurant Le Vivarais, 1 Place Gailleton, 69002 Lyon



Thursday 27 (morning)

09.00 - 12.30

Session 4 : Globalization and Emerging markets

Amanda Brandellero,
Iain Robertson
Filip Vermeylen (coordinator)

Three presentations will set the stage for this session, followed for a more general discussion on the globalization of the art market since the early 2000s. We will explore the economic, cultural and political contexts in which markets for visual arts have emerged and matured, and identify the drivers of these new markets. Attention will be given to the resources and methods which are our disposal to study the development of an increasingly international art market.

Iain Robertson, *Emerging and new markets for art: a new world order*

Amanda Brandellero, *Methodological approaches to the study of the emergence and globalization of the Brazilian contemporary art market: studying archives, exhibition reviews and art fair participation*

Filip Vermeylen, *The emerging art market of India : potential, challenges and implications*

Around 10.30 Coffee break

Suggested readings:

O. Velthuis and S. Baia Curioni, "Making Markets Global," in O. Velthuis and S. Baia Curioni (eds.), *Cosmopolitan Canvases. The globalization of markets for contemporary art* (Oxford UP, 2015), pp. 1-28.

I. Robertson, *New art. New Markets. Introduction: New World Order* (Lund Humphries, 2018), pp. 7-19.

12.30-14.00

Lunch at Hotel Valpré

Thursday 27 (afternoon)



14.00- 17.30

Workshop 3 : Digital tools

Koen Brosens
Christian Huemer
Sandra Van Ginhoven (coordinator)

The objective of the session is to introduce some of the main approaches and debates around digital humanities concepts, methods and tools. Focusing on their possibilities and limitations for art market data-driven research, we will review of some major themes, and participate in a hands-on group exercise to explore a set of digital tools and resources.

14:00 - 15:00 Digital tools overview

15:00 - 16:00 Group activity

16:00 - 16:30 Coffee break

16:30 - 17:30 Group presentations/discussion

18.00 - 19.30

Guest Lecture

Illicit traffic of cultural property and INTERPOL's capabilities
by **Corrado Catesi**, Coordinator of the Works of Art Unit, INTERPOL

19.30

Drinks

Evening

Diner at Hotel Valpré

Friday 28



9.00-12.30

Session 5 : Art market and Law

Christine Ferrari-Breeur (coordinator)
Nathalie Moureau
Naomi Oosterman

Nathalie Moureau, *Resale right and the art market : an economic approach of the law*

Christine Ferrari-Breeur, *Free movement of cultural goods (?)*

Naomi Oosterman, *Who owns what? The issues of provenance and due diligence in the art world*

Around 10.30 coffee break

Suggested readings :

A. Biondi, "The merchant, the thief & the citizen: the circulation of works of art within the European Union," *Common Market Law Review* 34 (1997), pp. 1173-1195.

M. Bruncevic, "We need to talk about the cultural commons: Some musings on rhizomatic jurisprudence and access to art," *Journal of Law and Social Research (JLSR)* 5 (2014), pp. 131-146.

M. Bruncevic, "The Lost Mural of Bruno Schulz: A Critical Legal Perspective on Control, Access to and Ownership of Art," *Law Critique* 22 (2011), pp. 2279-96

12.30- 14.00

Lunch at Hotel Valpré

14.00-15.30

Conclusion and perspectives

End of the Thematic School

List of speakers

Amanda Brandellero	Cultural Sociology	Erasmus University, Rotterdam
Christine Ferrari-Breeur	Art Market Law	Université Lyon 3, Lyon
Koenraad Brosens	Art History/ Digital Humanities	Katholieke Universiteit, Leuven
Corrado Catesi	Criminology	INTERPOL, Lyon
Charlotte Guichard	Art History	CNRS / Ecole Nationale Supérieure, Paris
Christian Huemer	Art History/ Digital Humanities	Research Center, Belvedere, Vienna
Kim Oosterlinck	Finance	Université Libre de Bruxelles, Brussels
Naomi Oosterman	Sociology of Art	Erasmus University, Rotterdam/ City University of London
Nathalie Moureau	Economics of Art	Université Paul Valéry, Montpellier
Anne-Sophie Radermecker	Art History	Université Libre de Bruxelles, Brussels
Sophie Raux	Art History	Université Lyon 2, Lyon
Iain Robertson,	Art Trade	Sotheby's Institute of Art, London
Jean-Christophe Stuccilli	Associate Curator	Musée des Beaux-Arts, Lyon
Sandra Van Ginhoven	Art History/ Digital Humanities	Getty Research Institute, Los Angeles
Filip Vermeulen	Global Art Markets	Erasmus University, Rotterdam

List of participants

Felipe Alvarez De Toledo	Art History, Economics	Duke University, Durham (NC)
Francecco Angelini	Economics	Università di Bologna
Suzanne Baverez	Art History	Ecole Nationale Supérieure, Paris
Marie Blum	Economics	Université de Strasbourg
Pierre Bourg	Art History, Law	Université Lyon 2
Daniel Dubuisson	History	CNRS, IRHIS, Lille
Claire Dupin de Beyssat	Art History	Université de Tours
Soersha Dyon	Art History	Ecole Pratique des Hautes Etudes, Paris
Alice Ensabella	Art History	Université Grenoble Alpes
Melanie Fasche	Art Trade, Economics	Sotheby's Institute of Art, London
Guillaume Grenier	Art History, Law	Université Lyon 2
Laura Gvenetadze	Art History	Johannes Gutenberg University, Mainz
Maria Hirvi-Ijäs	Art Theory	Center for Cultural Policy Research, Helsinki
Blandine Landau	Art History	Université Lyon 2 /Duke University (NC) USA
Elysia Lowry	Cultural Management	Université Libre de Bruxelles
Camille Mestdagh	Art History	Université Lyon 2/ Université de Bourgogne
Valeria Paruzzo	Art History/ Cultural Heritage	Università degli Studi di Trento
Alberto Pirro	Art History	Ecole nationale des Chartes, Paris/ Università degli Studi di Torino
Tihana Puc,	Art History/ Cultural Heritage,	Ministry of Culture of the Rep. of Croatia, Zagreb
Fernanda Rodriguez	Sociology of Culture, Media and the Arts	Erasmus University Rotterdam
Saraswathi Shukla	Music History, Literature	Université de Toulouse / University of California, Berkeley
Elena Stepanova	Economics of Art	Catholic University of Milan.
Karolina Vocke	Economics, Artist	University of Innsbruck
Mercedes Volait	Art History/ Digital Humanities	Centre National de la Recherche Scientifique InVisu, Paris

Practical Information

Location

HOTEL VALPRÉ

1 chemin de Chalin - BP 165- 69 131 Ecully Cedex

Tél : 33 (0) 4 72 18 05 05

e-mail : reception@valpre.com

<https://www.valpre.com/>



Going to Hotel Valpré from Lyon :

From Part-Dieu Train Station (distance 5,9 km)

Go down to the subway and take the line B towards Gerland. Switch at Saxe-Gambetta. Join line D towards Gare de Vaise and stop at Gorge de Loup. Take the bus 19, towards Ecully - le-Pérollier and stop at Valpré

From Saint Exupery Airport (distance 33,1 km.)

Take the Rhône Express shuttle to Lyon Part Dieu train station (departure every 15 minutes. The ride lasts 30 minutes).

Scientific committee

Francesco Beretta, CNRS - LARHRA ; Christine Ferrari-Breuer, Université Lyon 3 ; Natacha Coquery, Université Lyon 2 - LARHRA ; Charlotte Guichard, CNRS (IHMC), ENS Paris ; Nathalie Moureau, Université Paul Valéry, Montpellier ; Kim Oosterlinck, Université Libre de Bruxelles ; Sophie Raux, Université Lyon 2 - LARHRA ; Sandra Van Ginhoven, Getty Research Institute, Los Angeles ; Filip Vermeylen, Erasmus University, Rotterdam

Organizing committee

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