

# Speakers

**Amanda Brandellero** is Assistant Professor at Erasmus School of History, Culture and Communication (Rotterdam). Her research and consultancy expertise is in urban economic development and globalisation, with a particular interest in the cultural economy. Her past



research projects have examined migrant entrepreneurs in the creative industries in European cities, the globalisation of culture, and emerging forms of popular cultural heritage. As a consultant, she has managed international research and evaluation projects on urban policy and planning. Her most recent research project focused on the globalisation of the contemporary art market, with a particular focus on Brazil. In the coming years, she will be leading a European comparative project on Crafting Future Urban Economies, for which she has received the prestigious VIDI grant from the Dutch Research Council. Her project will focus on how crafts and making practices can offer solutions for sustainable forms of production that are embedded in local histories and skills.

**Christine Ferrari-Breuer** is Associate Professor in public law, specialising in EU law as well as administrative property law and comparative law. She has worked at the European Commission as a government expert specialising in higher education issues. She is a Professore a contratto at the Department of Jurisprudence - University of Turin (and Head of the Italian Law Department in Université Lyon 3. In that university, she is also Co-Director of the Institut *Droit Art Culture* (IDAC). She is Head of the Master *Droit et Fiscalité du Marché de l'Art* (Art Law and Taxation), as well as director of the degree Art Market Professions; She is a founding member and scientific co-director of the journal *Juris Art etc.*



(Daloz) from 2013 to 2017. Her analyses focus mainly on the public law of movable cultural property ; she has widely published on national, comparative and European law issues.

**Koenraad Brosens** is a research professor in and chair of Art History at the University of Leuven (KU Leuven). He has published widely on Flemish and French tapestry and European markets for tapestry. Koen is PI of Project Cornelia (<https://projectcornelia.be>). This is a slow digital art history project developed in close collaboration with the University's Computer Science Department. It aims to gain better understanding of how the digital can or should be used by art historians addressing traditional and new questions that are fueled by complex and 'bigish' archival data. Koen was visiting professor at the University of Pennsylvania and the Peter Paul Rubens Chair at the University of California Berkeley. Finally,



he tries to be a good husband and father while thoroughly enjoying scuba diving and all things Dylan.

Research Director at the CNRS, **Charlotte Guichard** is Professor in the History Department at the Ecole normale supérieure (Paris). She is a specialist in the visual and material culture of the Enlightenment. Her work questions how art is given value and leads her towards material and transnational approaches to art. She has published *Les amateurs d'art à Paris au XVIIIe siècle* (2008); *Graffiti. Inscrire son nom à Rome, XVIe-XIXe siècles* (2014); *La griffe du peintre. La valeur de l'art, 1730-1820* (2018) and she has edited *Les Formes de l'expertise artistique en Europe, XIVe-XVIIIe siècles*, Revue de Synthèse (2011) ; *De l'authenticité. A History of the Values of Art (XVIe-XXe siècle)* (2014); *Acquiring Cultures. Histories of World Art on Western Markets*, with C. Howald and B. Savoy, (2018).



**Christian Huemer** is Director of the Belvedere Research Center in Vienna. 2008-17 he headed the Project for the Study of Collecting and Provenance at the Getty Research Institute, Los Angeles, where he has overseen international research projects, such as "London and the Emergence of a European Art Market, 1780-1820" and "The Business of Art in the 'Third Reich'." Huemer studied art history at the University of Vienna, the Paris Sorbonne, and the City University of New York where he submitted a dissertation on "Paris-Vienna: Modern Art Markets and the Transmission of Culture, 1873-1937." He serves as Board Member of The International Art Market Studies Association (TIAMSA) and as Editor-in-Chief of the book series "Studies in the History of Collecting & Art Markets" (HCAM, Brill).



**Natalie Moureau** is Professor of cultural economics and Vice-President of Culture, University of Paul Valéry Montpellier, France. She has published different books and various papers on the contemporary art market. She has also conducted several researches for the French Ministry of Culture and Communication. Among her recent publications *Le marché de l'art contemporain* (2016) with D. Sagot-Duvaouroux) and *Contemporary Art Collectors : The Unsung Influences on the Art Scenes* [CE-2015-1] DEPS (in collaboration with D. Sagot-Duvaouroux and M.Vidal)



**Kim Oosterlinck** is Professor of Finance at the Solvay Brussels School of Economics and Management (Université libre de Bruxelles) and Research Fellow at the CEPR. He holds a Master in Management, a Master in Art History and Archaeology, and a Ph.D. in Economics and Management from the Université libre de Bruxelles (ULB). After a post-doctoral stay at Rutgers University (the State University of New Jersey), he came back at ULB as professor. His main research interests are sovereign bond valuation, financial history and art market investments. His work on arts includes, amongst others, the impact of fake discoveries on art markets, the reactions of art markets to monetary reforms, the evolution of art markets during WWII or the strategic motivations of banks to create art collections.



**Naomi Oosterman** is a researcher at the Department of Sociology of City, University of London, where she completed her PhD research on the topic of transnational policing of art crime. Furthermore, she is a lecturer at the Department of Arts and Culture Studies at Erasmus University Rotterdam. Her research primarily focuses on policing practices in the art world. Her dissertation examined the criminal economy of the European art market by studying criminal records of stolen art as registered by Interpol's Works of Art Database. In addition, she studied the ways state formations affect the national policing of art crime by analyzing policing practices and the historical formation of cultural policies in the Netherlands and Italy. Her main research interests include crime and criminality in the art world, cultural and criminogenic fields, and neo-institutionalism.



**Anne-Sophie Radermecker** holds a double master's degree in Art History (ULiège) and in Cultural Management (ULB). She has recently defended a PhD thesis dedicated to the market for Old Master paintings and the economics of names that characterizes this market segment. Her main research interests are authenticity issues in early modern art, reciprocal interactions between art history and the art market, quantitative methods applied to art history, and the market reception of authorship and anonymity. Her postdoc research project (Duke University 2019-2020) will more largely focus on the trade of indeterminate goods, namely works of art, crafts and cultural objects whose author's name is missing, unknown or (intentionally or not) kept anonymous. She has published several cross-disciplinary papers in both economic (JEBO, JECE) and art historical journals (Marges, NKJ, Koregos...)



**Sophie Raux** is Professor of history of early modern art the University Lumière Lyon 2. She heads the research team « Arts, Images, Sociétés » within the Laboratoire de Recherche Historique Rhône-Alpes. Her research focuses mainly on the art and visual culture of the former Low Countries and France. She headed the project *Art Markets in Europe; Emergence, Developments, Networks* (2008-12) supported by the Agence Nationale de la Recherche. Her books include *Moving Pictures. Intra European Trade in Images 16th-18th c.*, co-edited with N. De Marchi (2014), *A perte de vue, les nouveaux paradigmes du visuel*, co-edited with D. Dubuisson (2015), *Lotteries, Art Markets, and Visual Culture in the Low Countries, 15th-17th c.* (2018). She is currently working on a collective book project on the digital reconstruction of the Pont Notre-Dame in Paris and of the interior of Gersaint's art shop.



**Iain Robertson** is head of Art Business Studies at Sotheby's Institute of Art. He was Exhibitions Officer, Royal Institute of British Architects, Cultural Officer, British Council, Taiwan and Senior Lecturer in Arts Policy & Management at City University. He was awarded a PhD in 2000 from City University for his thesis *The emerging art markets of Greater China 1989-1999*. His books include: *Understanding International Art Markets and Management* (2005)(2nd edition 2014), *The Art Business* (2008) and *'A New Art from Emerging Markets'* (2011). *Art Business Today, 20 Key Topics* (2016), *Understanding Art Markets: Inside the World of Art and Business* (2016), *New Art New Markets* (2018). He was art market editor of *Art Market Report* and is co-series editor of *Handbooks in the Art Business* (SIA and Lund Humphries). He consults for commercial organisations in Asia, the middle East and Europe. He lectures worldwide in universities. He is a board member of TIAMSA (The International Art Market Studies Association).



**Sandra van Ginhoven** is Head of the Project for the Study of Collecting and Provenance at the Getty Research Institute, department responsible for the Getty Provenance Index® databases. Currently being transformed into Linked Open Data, the databases contain over 1.75 million records extracted from primary source material covering roughly the late 16th to the mid 20th century, such as archival inventories, auction catalogs, and dealer stock books. She has a background in Economics, and a PhD in Art History. Her research on the art trade between the Southern Netherlands and Spanish America during the seventeenth century was published in 2016, and her current research looks into data analysis and modeling techniques to gain insights into the history of collecting and the art markets.



**Filip Vermeulen** (PhD. Columbia University 2002) is Professor of Global Art Markets at the Erasmus University Rotterdam in The Netherlands. He lectures and publishes on various aspects of the economics of art and culture, and is currently the chair 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 Studies Association (TIAMSA) and co-founder of the Rotterdam Arts & Sciences Lab ([www.rasl.nu](http://www.rasl.nu)). Together with Christian Huemer (Belvedere, Vienna), he is currently writing a book on the history of the art market which will be published by Getty Publications. More information on Filip Vermeulen's scholarly work and a full CV can be found on his website: [filipvermeulen.com](http://filipvermeulen.com)

