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# International Summer School July 10-14, 2023

Lisbon

[artmarkets-summerschool.weebly.com](http://artmarkets-summerschool.weebly.com)

## PROGRAM

### Monday 10 July

#### Meeting Point

FCSH, NOVA University. Av. Berna, 26C, 1069-061, Lisboa  
IHA Director, Professor Alexandra Curvelo welcome

**10h30** - Welcome breakfast

**12h** - **Bus** to Hotel Golf Mar, Vimeiro

Hotel Golf Mar, Vimeiro

**14h** - Lunch Hotel Golf Mar, Vimeiro

#### **15h30-18h30** | **Art Markets Today: Ecosystem and Recent Trends**

Filip Vermeulen, Kim Oosterlinck, Anne-Sophie Radermecker

The introductory session will first detail the various actors in the art market, the development of the art market eco-system in a global context and explore the most important recent trends. It will be followed by a presentation on art as an investment.

**17h** - Coffee-break

Talks & Discussion

**20h30** - Dinner Hotel Golf Mar, Vimeiro



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## Tuesday 11 July

Hotel Golf Mar, Vimeiro

### 9h30-12h30 | Digital Methods and Tools

Koenraad Brosens, Sandra Van Ginhoven, Federico Nurra, Christian Huemer

*How to structure data? How to think about data in an event-based model? From a theoretical to a practical approach*

Federico Nurra

*Strategies to structure and align data (applied to provenance research)*

Sandra Van Ginhoven

Q&A / break

**11h** - Coffee-break

*Collection and provenance data and/in the museum*

Christian Huemer

*Visualizing (network) data*

Koenraad Brosens

Q&A

**13h** - Lunch Hotel Golf Mar, Vimeiro

### 15h-18h | Workshop Digital Methods and Tools

A dataset will be shared with the students. They will be invited to explore open-source software to visualize and analyze data. Students will work in small groups and report back to the whole group.

**17h** - Coffee-break

Talks & Discussion

**20h30** - Dinner Hotel Golf Mar, Vimeiro



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## Wednesday 12 July

**9h30 - Bus** to Asia House Museum (Lisbon)

**11h00 | The Collector's Perspective. Asia House Museum Francisco Capelo**  
Palácio Portugal da Gama-São Roque, Bairro Alto, Largo Trindade Coelho

Guided visit to the building that will host Casa Asia Museum with Francisco Capelo's collection. The collector Francisco Capelo will share his fascination with Asian art, how to build a museum collection and his commitment to the enrichment of the Portuguese museums collections.

**13h - Bus** to MNAA

**13h30 - Lunch** MNAA

**15h-18h | Workshop Provenance Issues at MNAA**  
Maria João Vilhena de Carvalho, Anísio Franco, Adelaide Duarte

**15h** – Welcome by Anísio Franco, MNAA Deputy Director. MNAA presentation  
**15h15** – Maria João Vilhena de Carvalho, MNAA Curator, workshop presentation  
**15h30** – Workshop: files analysis by each group  
**16h15** – Coffee Break  
**16h45** – Presentation of the conclusions per group  
**17h30** – Maria João Vilhena de Carvalho final remarks

### Issues under discussion

Collecting policies and management in public museums. Acquisitions from private collections (Gulbenkian and Vilhena's collections). Art history validation: upgrade and downgrade of the artworks. The cultural biography of the objects. The symbolic value of an artwork versus its previous financial value. Collecting practices in the context of a national and a small-scale art market.

**18h - Guided visit** to MNAA

**19h - Bus** to Hotel Golf Mar, Vimeiro

**20h30 - Dinner** Hotel Golf Mar, Vimeiro



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## Thursday 13 July

Morning Hotel Golf Mar, Vimeiro

### 9h30-11h30 | Collectors and Expertise. Sources and Methodologies

Sophie Raux, Alice Ensabella, Adelaide Duarte

*Rethinking the geography of collections and art markets in 18th-century France: a micro-historical approach based on under-exploited sources*

Sophie Raux

Using eighteenth-century France as a case study, this presentation aims to explore the limitations and biases of sales catalogs as primary sources for information on collections and art market. It places particular emphasis on a previously overlooked source of information: the regional advertising press. By adopting a different perspective, this research aims to achieve a threefold change: examining a popular source rather than a scholarly one, focusing on the provinces instead of the capital city, and considering practices and usages that have been largely neglected within the hierarchy of fine art. By breaking down the barriers of local contexts and treating collecting and the art market as a dynamic system with multiple configurations, a more nuanced understanding emerges beyond the traditional binary notions of "center and periphery," or "Paris and province." This approach takes into account the mobility, interactions, and interconnections that characterize the art world during this period.

*Challenging Giorgio de Chirico. Sources and methods for tracing an artist's "fake."*

Alice Ensabella

This presentation aims to focus on the unusual case of Giorgio de Chirico, the Italian painter founder of the Metafisica movement in the 1910s. From the 1920s, when his paintings started being asked on the French and North American market, de Chirico realized some "fakes" by himself, painting metaphysical subjects and landscapes and backdating these works to the 1910s. If this operation initially increased the prices of metaphysical art, now that the artist's trick is well known, a small doubt on the work dating could destroy its value on the market. Through the case study of the painting *Souvenir d'Italie* (1912?), we will show the methodological approach and the sources to mobilize in trying to find an answer to such an intricate provenance matter.

10h30 - Coffee - break





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**11h00** *Berardo Collection: Sources and methods mapping its history.*  
Adelaide Duarte

Berardo's Collection is the most relevant modern and contemporary private art collection in Portugal. The core nucleus was gathered during the nineties by Francisco Capelo, aiming to build a museum upon those works. With a comprehensive representativeness and a set of blue-chip artists, in this talk, I will use archival sources and the collecting method to deconstruct the Berardo Collection's official narrative.

**11h30** Talks & Discussion

**12h00** - Lunch Hotel Golf Mar, Vimeiro

**13h30** - **Bus** to Palácio do Correio Velho (Lisbon)

**15h00-17h30** | **Workshop Ins and Outs of Auctions, Insights from Palácio do Correio Velho (PCV)**

Sebastião Pinto Ribeiro, Sara de Sousa e Andrade, Kim Oosterlinck, and as a special guest João Pinto Ribeiro (PCV, CEO)

The relevance of the attribution of an object and its impact on the art market. Major questions to assure the right attribution. Case studies and market phenomenon.

**16h** - Coffee-Break PCV courtesy

**16h30** - Talks & Discussion

**17h30-20h** | **Free time**

**20h** - Dinner Lisbon (Restaurante Príncipe do Calhariz, Calçada do Combro, 28)

**22h** - **Bus** to Vimeiro



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## Friday 14 July

Morning, Hotel Golf Mar, Vimeiro

### 9h30-11h30 | Art, Law and Economics

Alicja Jagielska-Burduk, Nathalie Moureau

#### *Art Market Law*

Alicja Jagielska-Burduk

The lecture aims to overview the international and regional normative framework on movable cultural property, focusing on the art market and current challenges. The role of dialogue between stakeholders, raising awareness campaigns, cooperation between art market actors and will be shown with examples of recent projects and initiatives.

**10h15** - Coffee - break

#### **10h45** – *Value(s) on the art market, an application to Cattelan Banana*

Nathalie Moureau

The conference aims to provide a framework for understanding the building of the economic value in the art market and its links to the artistic value. An application of this analytical framework to the case of The Comedian, -a banana taped to a wall- an artwork by Maurizio Cattelan and offered on the Perrotin gallery stand for \$120,000 during the Basel Miami art fair will be proposed.

**11h30** - Talks & Discussion

#### **12h** | **Concluding Remarks**

All participants

**12h15** - Lunch Hotel Golf Mar, Vimeiro

**14h** - **Departure** to Lisbon: FCSH, NOVA University. Av. Berna, 26C



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## List of speakers

Sara de Sousa e Andrade	Lisbon, Palácio do Correio Velho
Koenraad Brosens	Leuven, University of Leuven
Maria João Vilhena de Carvalho	Lisbon, Museu Nacional de Arte Antiga
Adelaide Duarte	Lisbon, Universidade NOVA de Lisboa
Anísio Franco	Lisbon, Museu Nacional de Arte Antiga
Sandra Van Ginhoven	Los Angeles, Getty Research Institute
Christian Huemer	Vienna, Research Center, Belvedere
Alicja Jagielska-Burduk	Opole, University of Opole
Nathalie Moureau	Montpellier, Université Paul Valéry
Federico Nurra	Paris, INHA
Kim Oosterlinck	Brussels, Université Libre de Bruxelles
Anne-Sophie Radermecker	Brussels, Université Libre de Bruxelles
Sophie Raux	Lyon, Université Lyon 2
Sebastião Pinto Ribeiro	Lisbon, Palácio do Correio Velho
Filip Vermeulen	Rotterdam, Erasmus University



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## Speakers

**Sara de Sousa e Andrade** is the Modern and Contemporary Art Director at Palácio do Correio Velho, Lisbon, Portugal ([www.pcv.pt](http://www.pcv.pt)) and invited guest Professor at the post-graduation course at NOVA FCSH “Art Market and Collecting”, responsible for the Art Expertise and Appraisal curricular unit, since 2016. After studying at Fundação Ricardo Espírito Santo Silva Superior School of Decorative Arts in Lisbon and at Sotheby’s Institute 17th and 18th century Decorative Arts, in London, she has been working professionally in the art market for more than 20 years, gaining experience working in several departments at the auction house, developing her main field as a modern and contemporary expert and responsible for evaluating the art collections of some of the major private Portuguese collectors and institutions, such as the Portuguese State, Government, Banks, Foundations, Ambassies. She is also responsible for the company’s fundraising special projects.



**Koenraad Brosens** is a professor in Art History and Vice-Dean of Education 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. He is also Co-PI of the Methusalem project ‘(Re-)Presentation in Image and Art’ (2022-2029). This project interfaces conceptual and theoretical frameworks and methodologies from (experimental) psychology, philosophy, art history and media studies. Koen was visiting professor at the University of Pennsylvania, the Peter Paul Rubens Chair at the University of California Berkeley, and a J. Paul Getty Museum Scholar. He tries to be a good husband and father while thoroughly enjoying scuba diving and all things Dylan.







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**Maria João Vilhena de Carvalho** is the Sculpture Collection Curator at the Museu Nacional de Arte Antiga, in Lisbon, since 2000, curating several exhibitions with published catalogues. She holds a PhD. In Art History/Museology and Cultural Heritage from Universidade NOVA de Lisboa, School of Social Sciences and Humanities. Having specialized in the art collections of the navy commander Ernesto de Vilhena (1876-1969) and their roots in the construction of the identity of the Portuguese national museum's collections of sculpture, continues research and publishing focusing on the History of Sculpture in Portugal, sculpture collections, cultural biography of artistic objects, history of art museums, art markets, provenance, heritage inventories, and sculpted image materiality. At the Institute of Art History of NOVA FCSH she's currently affiliated with the Museum Studies and Pre-Modern Visual and Material Culture research groups.



**Adelaide Duarte** is a researcher, deputy director at the Institute of Art History, and assistant professor at the Department of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa (Portugal), where she coordinates the Postgraduate Program "Art Market and Collecting", since 2016. She holds a Ph.D. in Museology and Cultural Heritage from the University of Coimbra. Her main research interest covers topics such as private collecting practices, contemporary art collectors, art fairs and biennials, the primary art market, and issues around the concepts of periphery and the global south. She is a member of TIAMSA (The International Art Market Studies Association) and coordinates the subcommittee "Art Market and Collecting: Portugal, Spain, and Brazil".





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**Alice Ensabella** is associate professor in Contemporary Art History at the University of Grenoble and member of the Laboratoire de recherche historique Rhône-Alpes (LARHRA). She holds a Master in Contemporary Art History from the Università degli Studi di Firenze and a PhD in Contemporary Art History with a double degree from the Università di Roma 1 – La Sapienza and the Université de Grenoble. Her research focuses on the Parisian and North American art market in the interwar years, especially on Surrealist and Metaphysical art. She published several articles and essays on this topic (see this [link](#) for the full list of publications). She co-organized the first edition of the summer school *Art Markets: An Integrated Perspective* in Lyon in 2019 and she is a member of The International Art Market Studies Association. As an independent curator, she recently curated the exhibitions *Giorgio de Chirico, Alberto Savi. Una mitologia moderna* (Fondazione Magnani-Rocca, March/June 2019), *Giorgio Morandi. La Collection Magnani-Rocca* (Musée de Grenoble, April/July 2021), and *Giorgio Morandi. Masterpieces from the Magnani-Rocca Foundation* (Estorick Collection, London, January-May 2023).



**Anísio Franco** currently holds the position of deputy director at the Museu Nacional de Arte Antiga, Lisboa. With a background in Art History, he has conducted extensive research in the art history field and has curated numerous art exhibitions both in Portugal and abroad. He has also been involved in academia, he has taught postgraduate courses at the School of Social Sciences and Humanities at the Universidade NOVA de Lisboa, the Universidade Autónoma de Lisboa, the Escola Superior de Educadores Maria Ulrich, and the Instituto Superior de Novas Profissões (Lusófona Polytechnic School). Anísio Franco's multifaceted career encompasses his roles as a museum professional, art historian, curator, educator, cultural guide, and author. He has also participated in television programs, films, documentaries, and series, where he contributes with his expertise on the subject. As an author, among his recent publications is *Histórias de Antiguidades*, a collection of chronicles that offers his unique perspective on the art world. Additionally, he published *Caminhar por Lisboa na companhia de Anísio Franco* and *Lisboa Desconhecida e insólita, histórias que provavelmente nunca ouviu* (*Walking through Lisbon in the company of Anísio Franco*, and *Lisboa Unknown and Unusual, stories that you've probably never heard*).





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**Sandra Van Ginhoven** oversees the development of the Getty Provenance Index (GPI) and related research projects at the Getty Research Institute in Los Angeles. Currently being transformed into Linked Open Data, the GPI contains over 2.3 million records extracted from primary source material covering roughly the late 16th to the mid 20th centuries, 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. In addition to the remodel of the GPI, her current work focuses on applying data analysis and visualization techniques to study art provenance, collecting histories and the art markets.



**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).







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**Alicja Jagielska-Burduk**, PhD, MBA, legal counsellor, UNESCO Chair on Cultural Property Law at the Faculty of Law and Administration, University of Opole. She is the co-founder and editor-in-chief of the international journal *Santander Art and Culture Law Review*. She specializes in cultural management, encompassing the issues of participation and access to culture and cultural heritage. In the course of her research and legal practice she has gained considerable expertise in the culture sector, including focus group analysis in relation to various stakeholders and groups of interest. In 2014, the government of Poland nominated her as a mediator at the UNESCO Intergovernmental Committee for Promoting the Return of Cultural Property to Its Countries of Origin or Its Restitution in Case of Illicit Appropriation. In 2020, she was selected as an arbitrator for the Arbitrator Pool of the first Court of Arbitration for Art (CafA) in Hague. She is involved in the TIAMSA and co-chairs TIAMSA Legal. She was a visiting scholar at the Law School, University of Technology Sydney (UTS) in Australia, and received a UNIDROIT fellowship funded by the UNIDROIT Governing Council Members.



**Nathalie Moureau** is Professor of cultural economics at the University of Paul Valéry Montpellier, France. She is also treasurer of the Contemporary Art Regional Fund (FRAC) of Occitania. She has published different books and various papers on the contemporary art market. She has also conducted several research for the French Ministry of Culture and Communication and works regularly with the French Committee of Art Galleries. Among her publications *Le marché de l'art contemporain* (2016) with D. Sagot-Duvauroux) and *Contemporary Art Collectors: The Unsung Influences on the Art Scenes* [CE-2015-1] DEPS (in collaboration with D. Sagot-Duvauroux and M.Vidal).



**Federico Nurra** is the Head of the Digital Research Service at the French National Institute of Art History (INHA, Paris). He holds a PhD in "Architecture and Planning" and worked at the French National Institute for Preventive Archaeological Research (Inrap), where he was in charge of the scientific mediation of the NEARCH project and the development of the ARIADNE project. Before, he was research fellow at the Department of Architecture, Design and Urban Planning (DADU) at the University of Sassari. His main research topics are digital development and database management applied to the protection and valorization of cultural heritage. He is author or co-author of several publications related to his research topics.







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**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.



**Anne-Sophie Radermecker** holds a Ph.D. in Art history/Cultural Economics from the Université Libre de Bruxelles. She is a former B.A.E.F. fellow at Duke University (DALMI) and lecturer at Erasmus University Rotterdam. Since 2021, she is an assistant professor in Cultural Management at the Université Libre de Bruxelles. Her main research interests are the economics of art and culture, early modern art and the market for old master paintings, the economics of antiques and indeterminate works of art, the reciprocal interactions between museums and the art market (incl. acquisition policies and deaccessioning), and quantitative methods applied to art history. She has published several cross-disciplinary papers in both journals in economics (JEBO, JCEC) and art history (IJDAH, NKJ, Marges...).



**Sophie Raux** is Professor of history of early modern art the University Lumière Lyon 2. She heads 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), *Watteau, Gersaint et le Pont Notre-Dame, les enjeux d'une restitution numérique* (2021). She is one of the organizer to the 36th congress of the CIHA, which will be held in Lyon on 2024, on the theme Matter/Materiality.





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**Sebastião Pinto Ribeiro** is Chief Financial Officer (CFO) at Palácio do Correio Velho - Auctions and Antiques, S.A. and President of the Portuguese Association of Art Auctioneers (APLARTE). He lived in London and New York between 1999 and 2010, where he completed a Bachelor of Arts (B.A.) in Fine and Decorative Arts at Sotheby Institute of Art London. He is graduated by University of Manchester and obtained a Master's in Business Administration (MBA) in International Business, at European Business School (EBS), London and Pace University New York City. He worked as an Equity Sales Broker in the City of London at Pali International. He returned to Portugal in 2010, occupying the position of director of the Palácio do Correio Velho auction house and, in 2013, he was appointed as its Administrator.



**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 Director of Research 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 in the Global South. His research in India recently culminated in an edited volume entitled *Creative Industries in India* (Routledge, 2022). 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)). For more information on Filip's scholarly output, see [www.eur.nl/en/people/filip-vermeulen](http://www.eur.nl/en/people/filip-vermeulen)





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## List of participants

Bicalho Ritzkat	Luisa	PhD Student	London School of Economics	Economic History	Londres
Buric	Lucija	Master HA	University of Zagreb	Art History	Zagreb
Carlet	Enrico	Adjunct Professor	University of Padova	Economics	Padova
Delruelle	Sophie	Teaching Assistant	Université Libre de Bruxelles	Cultural Management	Bruxelles
Giese	Elisabeth	PhD Student	University of Dortmund	Economics	Essen
Joselow	Evie T	Appraiser	The Art of the Appraisal		New York
Leithner	Katharina	Research Assistant	Liechtenstein, The Princely Collections, Vaduz–Vienna		Vienna
Li	Linli	Assistant Professor	Guangdong University of Technology	Art Theory/History	Guangdong (CN)
Sanderlin	Vickie			Art History	Cary (NC) USA
Selhorst	Annemarie	Art House Employee	LantarenVenster	Art & Culture Studies	Rotterdam
Selvin	Linda	Appraiser	Appraisers Association of America		USA
Skaggs	Rachel	Assistant Professor	Ohio State University	Arts Management	Colombus (OH)
Song	Yuqing	PhD Student	Université Libre de Bruxelles	Economics	Bruxelles
Van Delm	Aurélie	Master Student	KuLeuven	Art History	Bornem (B)
Yang	Ya-Ting	PhD Student	Freie University Berlin	Art History/Art Law	Berlin
Ramos	Joana	PhD Student	Universidade do Porto	Art History	Porto
Pietri	Julia		Université Libre de Bruxelles		Bruxelles
Gerlieb	Anne	Research Assistant	University of Applied Sciences Potsdam		Germany
Moore	Harriette		Northumbria University	History	UK





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## Practical information

### Location

Hotel Golf Mar, Vimeiro  
Praia do Porto Novo, 2560-100 Maceira, Torres Vedras

### Organizers contact mobile phone:

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### Scientific committee

Kim Oosterlinck (Université Libre de Bruxelles); Sophie Raux (Université Lyon 2 – LARHRA); Koenraad Brosens (University of Leuven); Filip Vermeylen (Erasmus University Rotterdam) and Adelaide Duarte (Universidade NOVA de Lisboa)

The thematic school *Art Markets: an Integrated Perspective* is organized by IHA - Instituto de História da Arte, FCSH, Universidade NOVA de Lisboa, Erasmus University Rotterdam, Laboratoire de Recherche Historique Rhône-Alpes (LARHRA), Université Libre de Bruxelles, and University of KULeuven.

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The organizers warmly thank the Museu Nacional de Arte Antiga, the Palácio do Correio Velho auction, Francisco Capelo Casa Asia and the Getty Research Institute (Los Angeles), for their participation and their help in organizing this event.

Last but not least, we are grateful to Ana Paula Louro, Sofia Guiomar and Frederico Duarte (IHA) for their logistical support.

