

Sotheby's INSTITUTE OF ART

Research and Knowledge Exchange Report January - December 2024



FOREWORD

Welcome to our second Research and Knowledge Exchange Report which captures our outputs for the year 2024. The year saw a rich array of research activities and this report shows how much we have accomplished individually and collectively. Among the highlights are Federica Carlotto's book *Luxury Brand and Art Collaboration* published by Routledge, and Katie Hill's exhibition 'Strange Wonders. Jizi and other Pioneers of Contemporary Ink' held at SOAS gallery.

Developing research dialogues and supporting the exchange of ideas is a key part of my role. Last year saw the launch of regular research seminars intended as a platform to share our work with colleagues and students. I have personally greatly enjoyed learning about the research projects that are taking shape at SIAL and the new discoveries that are being made. I am endlessly struck by the vitality of our scholarly enquiries, their relevance to the teaching of our programmes, and how much they contribute to the creation of an enriching study environment for our students.

The past year was also marked by the discovery of our eligibility for AHRC funding. This is a potentially major turning-point that could significantly impact and enhance our future research capabilities, opening a promising and exciting chapter of new academic collaborations and industry partnerships.

As we are entering 2025, it is particularly encouraging to see us contribute to the latest scholarly debates through our hosting of and participation in high-profile international conferences. The breadth and richness of the research projects and publications underway are also a testimony to our creativity and scholarly agility. Looking ahead, I have many hopes for 2025 to be a dynamic year of enhanced research synergies, and new conversations and collaborations.

Dr. Barbara Lasic, Research and Knowledge Lead

RESEARCH PROJECTS

Federica Carlotto (with Tekila Nobile and Annamma Joy) "Designing and Implementing Place-Experience in Luxury and cultural Venues: Environmental, Human, and Technological Affordances", to be submitted to the *Journal of Business Research*.

Federica Carlotto (with Isabella Maggioni, ESCP Business School): research Project on the Integration of technological expertise by the luxury industry.

Alice Farren-Bradley: PhD, Newcastle University, A comparison of UK and US cultural property protection initiatives for object protection during the Second World War and the Iraq Conflict (2003-2017) and the implications for future law, policy, and art market practice. Lead Supervisor: Prof. Peter Stone. Scheduled Submission Date (as P/T): 2026

Melanie Fasche, Young galleries in London: business strategies and value creation.

Katie Hill: catalogue essay for solo exhibition of artist Ma Desheng, 3812 Gallery (April 2025).

Barbara Lasic (with Jeremy Howard): publishing the proceedings of the Curating and the Art Market conference, likely in the Bloomsbury Academic Contextualising Art Markets series.

Barbara Lasic (with the Ritz Hotel Heritage Department): planned output: "Mewès and Davis and Tous-les-Louis architecture at the London Ritz" (provisional title), in *The Ritz, 1906-2026* edited by T. Everdnen, 2026/7.

Barbara Lasic: essay on new discoveries on iconographic sources for Boulle furniture.

Barbara Lasic: essay "'Un Décor Authentique et Harmonieux': Framing the Cognacq-Jay Collection", for submission to the *Museum History Journal*.

Vittoria Mastrandrea: PhD completion, October 2024. Law Department, LSE. Thesis Title: "Saved for the Nation"? Interrogating the Construction of National Treasures in the UK'.

Amy Mechowski: essay on the acquisition of Rosa Bonheur's copy of *The Horse Fair* by the National Gallery, for submission to the *Journal of the History of Collections*.

Bernard Vere: essay for a special issue of *Visual Culture and the Global Impact of Sport*.

Dan Vo: MSt History of Art and Visual Culture completion, Cambridge University, dissertation: 'Queer representation in British museums and galleries'; graduation date: March 2025.



PUBLICATIONS



David Bellingham. *Provenance Research for the Study of Nazi-Looted Art*. Bloomsbury Art Markets, Spring 2025.

David Bellingham. "The Best of The Best': MASTERPIECE London and the Art Fair as a Lifestyle Event." In *The Art Fair: Making and Shaping the Trade Hubs of the 20th and 21st Centuries*, edited by Johannes Nathan. Brill, 2025.

David Bellingham (ed.). *A Cultural History of Collecting: Antiquity*. Bloomsbury Academic 2026.

David Bellingham. "Value." In *A Cultural History of Collecting in the Age of Enlightenment*, edited by Barbara Lasic and Jeremy Howard. Bloomsbury Academic, 2026.

James Blake. "Justice is a Process: Why There is No End to the Business of Making Our Libraries More Equitable." *Art Libraries Journal*, 2025.

Elisabeth Bogdan. 'Wedgwood: Ceramic Innovation and Eighteenth-Century Civility'. In *Observations: Moments in Design History* edited by the Council of Trustees of the National Gallery of Victoria, 2024.

Federica Carlotto, *Luxury Brand and Art Collaborations. Postmodern Consumer Culture*. Routledge, 2024.

Federica Carlotto. "The Integration of NFTs in luxury brand and art collaborations." In *Handbook of Fashion Marketing and Digital Advances*, edited by Olga Mittelfellner. De Gruyter Handbook Series, 2025.

Melanie Fasche. "Creative Class." In *Oxford Bibliographies in Urban Studies*, edited by Richardson Dilworth. Oxford University Press, 2024.

Melanie Fasche. "Digital Art and Value Creation: Exploring Art Market Dynamics." In *Global Art Markets: History and Current Trends*, edited by Iain Robertson, Luis Afonso, Luis, and Derrick Chong. Routledge, 2024.

Juliet Hacking. "Julia Margaret Cameron's Colonial and Domestic Ideology: The Problem Picture in Art Photography." Under peer-review.

Katie Hill. "Excavating the Present. Temporality and presence in the recent works of Mao Yan." Pace Gallery Journal. <https://www.pacegallery.com/journal/excavating-the-present-temporality-and-presence-in-the-recent-works-of-mao-yan/>, Feb 28, 2024.

Katie Hill. *Amid the Mountain Streams. Inks and Bronzes from the Marie-Louise van Liebergen Collection*. OCCA Press, 2024.

Barbara Lasic. "'A collection I have had the pleasure of forming entirely': Joseph Duveen and the formation and donation of the Tuck Collection to the Petit Palais." *French Porcelain Society Journal*, 10 (2024).

Barbara Lasic. "François-Joseph Bélanger's projected *petite maison* for Sophie Arnould." Under peer-review.

Barbara Lasic. "Crafting Diplomacy: extraordinary embassies and the programmatic display of French luxury goods, 1662-1789" *Objects in Conflict: The Material Culture of Diplomacy*, edited by Volker Depkat. Routledge, 2025.

Barbara Lasic and Jeremy Howard (eds), *A Cultural History of Collecting in the Age of Enlightenment*. Bloomsbury Academic, 2026.

Barbara Lasic. "An Expedient Collaboration: the Synergetic Relationship between Joseph Duveen and the Palais des Beaux-Arts de la Ville de Paris, 1910-1930." *Backstage Sociability in the Book and Art Market*, edited by Michal Mencfel, Bénédicte Miyamoto, Camilla Murgia. Brill, 2026.

Vittoria Mastrandrea (co-authored with Lauren Crais). "An Unusual Cartography: Theoretical Migrations of Heritage." *Intellectual Property Quarterly*, 1 (2025).

Pierre Saurisse. *Performance in the Museum*. Lund Humphries, 2025

Tom Snow. "Repatriation v Duplication." *Art Monthly*, (November 2024).

Tom Snow. "Contemporary Art and Cultural Heritage: Michael Rakowitz's Remakes." In *Paragone – Gesto: Livro de atas dos 1 Encontros Paragone*

(2023), edited by Fernando Rosa Dias and FBAUL. Politénico Lisboa/Belas-artes Lisboa: 2025.

Tom Snow. "Ecological Human Rights and the Aesthetic Fog of War: Shona Illingworth's Topologies of Air." Under peer review.

Bernard Vere. "Paris: City of Art." In *Paris 1924: Sport, Art and the Body*, edited by Caroline Vout and Chris Young. Fitzwilliam Museum, Cambridge/ Paul Holberton, 2024.

Marcus Verhagen, "Ne me quitte pas", Uta Kögelsberger: FOREST COMPLEX, Inn Situ, Innsbruck, 2024.

Marcus Verhagen. "Ruin Fever." *Art Monthly*, (October 2024).

Marcus Verhagen. "Returning the Gaze." *Texte zur Kunst* (8 November 2024) <https://www.textezurkunst.de/en/articles/returning-gaze-marcus-verhagen-zanele-muholi/>

Marcus Verhagen. "Total Immersion." *Art Monthly*, (March 2025).

Liza Weber. "Provenance in the Public Eye: From Accompanying Captions to Centre Stage of Exhibition Displays." In *Collecting and the Value of Provenance* edited by Christian Huemer and Johannes Nathan. Brill, forthcoming.

Liza Weber. "An Alternative Restitution of Ramesses II." In *The New Museum Paradigm? Museums & Decolonisation* edited by Samuel Aylett-Streitberg and Matthew Jones. Liverpool University Press, forthcoming.

CONFERENCES/SEMINARS

Melanie Fasche, book discussion, “The Global Rules of Art” by Larissa Buchholz, panel with Olav Velthuis, 14 March 2024, TIAMSA online.

Melanie Fasche, panel chair ‘Global Networks’, Curating and the Art Market Conference, 14-15 February 2025, Sotheby’s Institute of Art.

Melanie Fasche, ‘Dark Matter, Strategic Awareness, and Value Creation: Studying Creative Worlds’ in the session: Critical Perspectives on Valuation in a Globalized Economy: Hidden Geographies, Obscured Production Networks, and Beyond, 7th Global Conference on Economic Geography, June 4-8, 2025, Clark University, Worcester, MA.

Katie Hill, panel chair, ‘Capturing Essence. A Discussion on Contemporary Chinese Art, Portraiture and Abstraction through Mao Yan’s Lens’ with Dr Malcolm McNeill and Prof. Joanna Woodall, 15 February 2024, Pace Gallery, London.

Katie Hill, guest speaker, panel discussion, ‘Yi Que’s Way, Mutuality in Extremes’, with Prof Paul Gladston, Yi Que and Hongwei Bao, 10 August 2024, Ugly Duck, London.

Katie Hill, guest speaker, panel discussion, ‘Contemporary Chinese Ink Painting and the Persistence of Daoism’, convened by Prof. Paul Gladston with Dr Wang Chunchen, 12 October 2024, SOAS.

Katie Hill, in conversation with artist Yingmei Duan: ‘Yingmei Curious about Vincent Van Gogh’, 30 October 2024, Van Gogh House, London.

Katie Hill, ‘Strange Wonders. Curating contemporary Chinese ink in the 21st Century’, Curating and the Art Market Conference, 14-15 February 2025, Sotheby’s Institute of Art.

Katie Hill, ‘Negotiating artistic activism in the 21st century. Artist-led activism and mediation in the Chinese diaspora since 1999’, Association for Art History 2025 Annual Conference 9 April 2025, University of York.

Katie Hill, panel chair, Ma Desheng new paintings, April 2025, 3812 Gallery, London.

Barbara Lasic, online lecture, “‘A collection I have had the pleasure of forming entirely’: Joseph Duveen and the formation and donation of the Tuck Collection to the Petit Palais”, 4 February 2024, Furniture History Society.

Barbara Lasic, “‘Contextualising Sophie Arnould’s collecting practices and architectural patronage”, Women Art Collectors 1600-1900 Conference, 1 November 2024, The Wallace Collection.

Barbara Lasic, “An Expedient Collaboration: the Synergetic Relationship between Joseph Duveen and the Palais des Beaux-Arts de la Ville de Paris, 1910-1930”, Backstage Sociability in the Book and Art Market Conference, 29-30 November 2024, Université Paris-Sorbonne.

Barbara Lasic, “‘Splendours and Treasures of a Courtesan’: Sophie Arnould as a Collector and Architectural Patron”, British Society for Eighteenth-Century Studies Annual Conference, 8 January 2025, Pembroke College, Oxford.

Barbara Lasic, co-convenor with Jeremy Howard (Colnaghi Foundation) of the Curating and the Art Market Conference, 14-15 February 2025, Sotheby’s Institute of Art.

Barbara Lasic, “Visualising museal trajectories at the *Garde-Meuble de la Couronne*, 1774-1789”, Publics of the First Museums Conference, 5-6 June 2025, Museo del Prado.

Marina Maximova, panel chair 'Curating Art Market Histories', Curating and the Art Market Conference, 14-15 February 2025, Sotheby's Institute of Art.

Amy Mechowski, introduction to the film 'Rosa Bonheur's Hidden Self Portrait' as part of the 'Widening the Narrative: Women Artists, Copyists, Dealers and Artists in Residence' Women & the Arts Forum Conference, 26 June 2024, The National Gallery.

Amy Mechowski, panel chair 'Modernisms', Curating and the Art Market Conference, 14-15 February 2025, Sotheby's Institute of Art.

Pierre Saurisse, Convenor of the Contemporary Art Talk Series, Sotheby's Institute of Art, 2024-25

Tom Snow, panel chair 'Contemporary Curating and Art Markets', Curating and the Art Market Conference, 14-15 February 2025, Sotheby's Institute of Art.

Céline Stiris, "Is Anti-aesthetics meaningful? Complementing the social distinction framework in ugly fashion", OMNES Education 6th Monaco Symposium on Luxury, 1-4 April 2025, International University of Monaco.

Dan Vo, "Queering the Museum", 12 February 2024, Fitzwilliam Museum Society.

Dan Vo, "Commemorating Queerness through Art and Archives", Cambridge Queer Studies Conference, 12 May 2024, Homerton College, Cambridge.



KNOWLEDGE EXCHANGE

David Bellingham, The Art Business Podcast, ongoing biweekly audio and video; 11.K downloads in 2024, <https://linktr.ee/davibellingham> .

David Bellingham, The Evolution of Street Art: How Graffiti Shaped Urban Culture, Sotheby's Institute of Art, 2025, <https://www.sothebysinstitute.com/info-series/graffiti-art>.

David Bellingham, 'The Parthenon Marbles', interviews with BBC TV London, Radio London and Five Live, December 3, 2024 (recordings no longer available)

Melanie Fasche, quoted in Kelly, Guy. "How the Middle East became the biggest players in Western art." *The Telegraph*, 21 August 2024.

Melanie Fasche, ABC Radio Sydney. Nightlife. 24 November 2024.

Katie Hill, exhibition curator 'Strange Wonders. Jizi and other Pioneers of Contemporary Ink', SOAS Gallery. University of London. 12 October - 14 December 2024.

Katie Hill, guest speaker, The Art Business Podcast, hosted by Dr David Bellingham, 'Exploring Modern Chinese Art with Dr Katie Hill.' December 11th, 2024.

Katie Hill, trustee, Li Yuan-Chia Foundation (since January 2025), <https://www.lycfoundation.org/>

Barbara Lasic, audio interpretation of Pietro da Cortona's *Oath of Semiramis* (1623-4), Ashmolean Museum, Oxford, as part of the 'Global Gender and the Goddess' research project led by Prof. Maria Misra, University of Oxford.

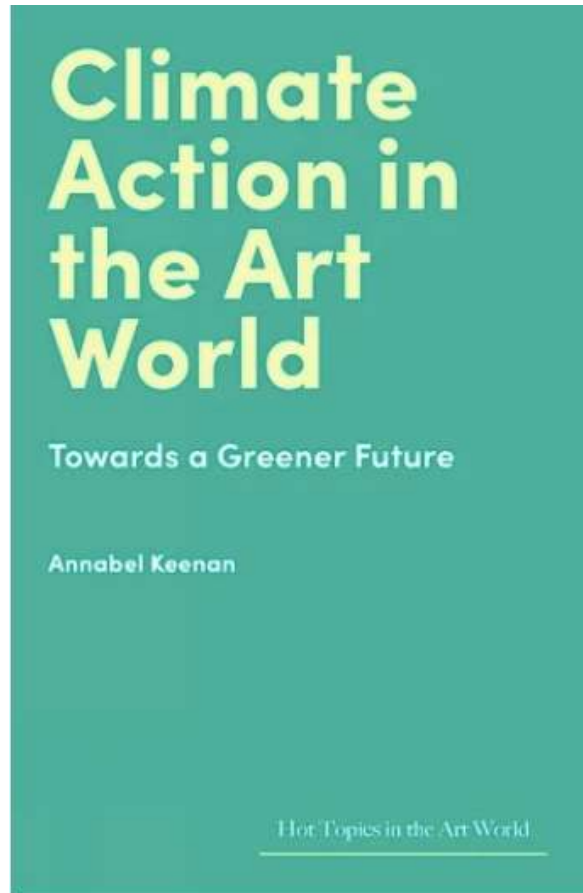
Amy Mechowski writer and producer (with Dr Jonathan King) of the film 'Rosa Bonheur's Hidden Self Portrait', The National Gallery, 29 June 2024.

Bernard Vere, peer reviewer for *The Burlington Magazine* and University of Texas Press

Marcus Verhagen, PhD supervisor to Joana Monbaron, "For the Love of Art? European Museums Facing Their Contradictions", The University of Coimbra



HOT TOPICS UPDATE



The collection of books published as part of the Hot Topics in the Art World series, a publishing collaboration between SIA and Lund Humphries, now includes twelve volumes. The latest, *AI and the Art Market* by Jo Tancred-Lawson, published in October 2024, considers the claims made by established and recent players in the art world regarding the aptitude of AI for determining issues of, in particular, authenticity and value, and in bringing greater transparency to the art market.

The following titles are upcoming in 2025:

Art in Hong Kong: Portrait of a City in Flux by Enid Tsui

Climate Action in the Art World by Annabel Keenan

Towards the Ethical Art Museum by Gareth Harris

Other projects under discussion and in development include Web 3 and the Art World, the Market for Women Artists, and many more!

COLLABORATIONS

On 14-15 February 2025, SIAL held an international conference on the topic of Curating and the Art Market convened in collaboration with the Colnaghi Foundation.

The conference explored the aesthetic, intellectual, and financial links between commercial and institutional curatorial practices, their synergies and the ways in which they inflect(ed) each other, and their impact on value systems and market fortunes. It brought together twenty international scholars and art market professionals who reflected on the curatorial networks of exchange and interlocking dialogues, both past and present, between public institutions and the art trade.

The proceedings of the conference will be published, likely by Bloomsbury Academic in their Contextualising Art Market Series.

