

**REVOLUTIONS, ART, AND THE MARKET**

**Sotheby's Institute of Art, 30 Bedford Square, London WC1B 3EE**

**4-5 June 2026**

**ABSTRACTS AND BIOGRAPHIES**



*Frida Kahlo, Self Portrait Along the Border Line Between Mexico and the United States, 1932*

## THURSDAY 4 JUNE

10.00-12.00: SESSION 1: Revolutions in the Age of Enlightenment (Chair: Dr Barbara Lasic)

**Dr Catherine Dossin, Associate Professor, Purdue University: Franklinmania: The French Art Market and the Making of the American Revolution**

Benjamin Franklin's stay in Paris during the American Revolution sparked not only widespread enthusiasm but also a flood of objects bearing his likeness. His face appeared not only in painted portraits but in engravings, medallions, and a host of decorative wares. "These," Franklin joked to his daughter, "with all the pictures, busts, and printings (of which copies upon copies are spread everywhere), have made your father's face as well-known as that of the moon." In the context of a conference devoted to the relationship between the art market and revolution, I propose to examine these artworks not as passive reflections of revolutionary sympathy that gave rise to a new market, but as instruments of French foreign policy that activated the mechanisms of the art market to advance the American cause. During France's covert support of the American insurgents, Franklin's portraits circulated among merchants, elites, and figures close to the Crown, allowing political alignment with the American cause to be publicly signaled through artistic patronage. At the same time, reproductive prints widely spread his image, introducing the American Envoy into French celebrity culture. After the Treaties of Alliance of 1778, production expanded across royal workshops and the growing "populuxe" market, enabling broader participation in the Franco-American alliance through the purchase and display of Franklin's likeness. With France's entry into war, the market shifted toward more formal allegorical works aimed at elite collectors. As Franklin's image moved from widely circulating commodities to state-sanctioned allegories, the art market helped sustain support for the War of Independence. The commercial circulation of Franklin's portraits shows that the art market did not simply respond to revolution; it helped shape the conditions for its success. Franklinmania thus offers a case study of how art markets are not only inflected by revolutions but can actively drive revolutionary change.

**Dr Catherine Dossin** is Associate Professor of Art History at Purdue University and serves as Editor of the *Artl@s Bulletin*. She is the author of *The Rise and Fall of American Art, 1940s-1980s: A Geopolitics of Western Art Worlds* (Routledge, 2015), the co-editor with Thomas DaCosta Kaufmann and Béatrice Joyeux-Prunel of *Circulations in the Global History of Art* (Routledge, 2015), the co-author with Lynn Boland of *Louise Blair Daura: A Virginian in Paris* (University of Georgia, 2017), and the editor of *France and the Visual Arts since 1945: Remapping European Postwar and Contemporary Art* (Bloomsbury, 2018). She is currently finishing a book project titled *The French Images of America in the Age of Revolutions: The Visual History of a Colonial Mirage*.

**Dr Gabriel Wick, Assistant Professor, New York University in Paris: Marketing Gardens: the Duc d'Orléans, Palais Royal, Le Raincy, and the Parisian public, 1785-1793**

In 1785, Louis-Philippe Joseph, duc d'Orléans (future Philippe Égalité) inherited full control of the Orléans fortune and a princely real estate portfolio. However, he also added his late father's considerable debts to his own. The recent sale of Saint-Cloud, the family's estate at the western

edge of Paris to the queen did little to relieve his financial embarrassment. Amongst his peers, indebtedness was hardly remarkable; grandees were expected to spend heedlessly and live off credit. Orléans' frequent sojourns in London, however, had exposed him to the dynamic commercialism of the English, and the entrepreneurial mindset of many British aristocrats. The late 1780s see Orléans reinventing and marketing his landed possessions as commercial venues. In the gardens of the Palais Royal, he builds the *Cirque*, a polyvalent subterranean entertainment venue, with a diverse programme of concerts, performances and exhibitions, largely inspired by commercial enterprises in London. At his country estate of Le Raincy, just east of Paris, he welcomes the visiting public into his château, organizes a regularly scheduled and popularly priced coach from Paris' eastern districts, creates a menagerie in the image of Dr. Joshua Brookes's famed *Vivarium* on Blenheim Street, and converts the estate's ornamental *Russian village* into a public *café dansant*. Was the commercial reinvention of his gardens simply Orléans being himself, an irrepressible impresario, and host of the people? Or was this part of a political effort to curry favour with the Parisian *peuple*? Or, was he, like so many impecunious English grandees of the post-war era simply trying to avert disaster by diversifying the revenue streams of his estates? Orléans presents a fascinating example of a revolutionary aristocrat who was fully engaged with the emerging realities of the marketplace.

**Dr Gabriel Wick** received his PhD in history from Queen Mary – University of London in 2017. He also holds a masters in Landscape Architecture from UC Berkeley, and a masters in the conservation of historic sites from ÉNSA-Versailles. He is a faculty member in the department of art history at NYU Paris and also lectures for the École du Louvre. He co-curated the exhibitions: *Comte d'Artois: prince et mécène* (CMN / Versailles, Château de Maisons, 2025); *Le duc d'Aumont's Petit Salon* (Middlebury College Art Museum, 2025); *Vivre à l'Antique* (CMN / Château de Rambouillet, 2021); *Hubert Robert et la fabrique des jardins* (EPCC du Château de La Roche-Guyon, 2017). He is the author of *Gardens in Revolution: landscapes and political culture, 1760–1792* (Brepols, 2025); *Méréville: the renaissance of a great landscape garden* (Éditions des falaises, 2022).

**Dr Jan Dirk Baetens, Assistant Professor, Radboud University & Evelien De Visser, Curator, RKD – Netherlands Institute for Art History: Art for All: The Emergence of a Mass Market for Cheap Paintings in the Age of Revolutions**

The rise to dominance of a new class of rich bourgeois collectors in the nineteenth century is one of the most-repeated narratives in the history of the western art market. Yet the sweeping economic, political and social transformations of the time produced more radical effects than the replacement of aristocratic collectors by their equally wealthy bourgeois successors. They also created a new segment in the low end of the market: that of cheap pictures produced especially for the masses. As increasingly larger social groups, generally defined as the “lower” or “broader” middle classes, were lifted out of poverty and developed an interest in art, an entirely new industry arose to cater to their needs. It provided them not only with prints but also with paintings that fitted both their modest cultural ambitions and their limited financial means. This paper maps the rise of this modern mass market for cheap paintings in the Low Countries – Belgium and the Netherlands – where, historically, the first signs of its appearance can be noted as early as the sixteenth and seventeenth centuries. On the basis of quantitative and qualitative analysis and rooted in recent thinking about market stratification, it discusses nineteenth-century mass-production by local artists working under different pseudonyms to mask the extreme profusion of their output; factories of forgeries that

spawned tens of thousands of cheap copies; new business models developed by cunning art entrepreneurs to serve the new mass-audience; and the mass-exportation of cheaply produced art, especially over the Atlantic. The image that emerges is that of a prospering mass-market, driven by social change, that is remarkably familiar to what we know today: a market where inexpensive and repetitive pictures were sold by the dozen as they are now in popular tourist destinations like Paris or Venice; and where cheap copies were produced on simple demand, much as they are today on websites like oceansbridge.com and chinaoilpaintinggalleries.com.

**Dr Jan Dirk Baetens** is Assistant-Professor of Nineteenth-Century Art at the Department of History, Art History and Classics at Radboud University Nijmegen, The Netherlands. He has studied law at the University of Antwerp and Art History at the University of Leuven, where he also obtained his PhD (2011). He has published widely on the nineteenth-century art market and art trade in edited volumes, exhibition catalogues and scholarly journals, including the *Oxford Art Journal*, *Nineteenth-Century Art Worldwide*, and the *Getty Research Journal*. He has also edited, with Dries Lyna, the volume *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States ca. 1750-1914* (Brill, 2019) and is currently working on a major edited volume on the Belgian Salons, with Marjan Sterckx and Tom Verschaffel (publication in 2027). His most recent publication is a single-authored book entitled *Mary of Burgundy Distributing Alms: Henri Leys between Past and Present* (Hannibal, 2025). Baetens serves on the editorial boards of *48-14. La nouvelle revue scientifique des musées d'Orsay et de l'Orangerie*; *Oud Holland: Journal for the Art of the Low Countries*; and *De Moderne Tijd*. He also co-edits the book series *XIX: Studies in 19th-Century Art and Visual Culture*.

**Evelien de Visser** is curator of Nineteenth-Century Art at the RKD – Netherlands Institute for Art History. She specializes in the art trade and collecting history within the Netherlands during the long nineteenth century. In 2022, she was awarded a NWO Museum Grant for her research on female art dealers and collectors in the Netherlands. As a curator, De Visser wrote contributions for several exhibition catalogues on nineteenth-century artists and the art market, such as Willem Bastiaan Tholen, Kate and Christoffel Bisschop and Théophile de Bock. Other recent publications include 'Women in the Nineteenth-Century Art Market: The Case of Helene Schemel' (<https://doi.org/10.29411/ncaw.2025.24.1.5>) and 'Wilhelm Martin and his unfinished catalogue raisonné of the Hague School (1913-1919)' (with M. Mundigler) (<https://doi.org/10.1163/18750176-12340238>). She is currently preparing a publication on women and the art market in the Netherlands between 1860 and 1930.

**Dr Barbara Lasic** is Senior Lecturer in Art and Design History and Research and Knowledge Lead at Sotheby's Institute of Art in London. She sits on the Association for Art History Art Market Steering Group, and she is part of the Colnaghi Journal editorial board. She has published widely on the subject of French decorative arts and architecture, and nineteenth and early twentieth-century cultures of collecting and histories of the art market. Barbara's research has been supported by the Getty Research Institute, and she regularly presents her research at international conferences. She has been an invited speaker at the University of Oxford, the V&A, the Wallace Collection, and the Musée Carnavalet. Prior to her academic career, Barbara worked at the Victoria & Albert Museum as part of the curatorial team involved in the redevelopment of the Europe: 1600-1800 Galleries, and she held curatorial positions at the Wellcome Trust and the National Maritime Museum, Greenwich.

### 13.30 – 14.30: SESSION 2: The 1917 Russian Revolutions and their Aftermath (Chair: Lis Bogdan)

#### **Dr Natalia Murray, Lecturer, Courtauld Institute: All the Empty Palaces. The Fate of Private Collections in Russia after the 1917 Revolutions**

In February 1917, bread riots and extensive revolutionary activities in Petrograd, as St. Petersburg was renamed in 1915, led to the abdication of Nicholas II. The Provisional Government seized power but unrests prevailed throughout the country and many members of the Russian nobility fled the country leaving their estates as well as valuable works of art behind. Hooligans and revolutionaries roamed the streets, looting the properties of the nobility and bourgeoisie, many of whom had fled. As Baron Wrangel remarked – ‘Everything was for sale and everybody became a seller.’ By the autumn 1917 as the sense of panic increased, so did the selling. In June 1917 the newspaper *Novoe vremia* had published an announcement claiming that a US corporation was ready to designate \$20 million for the purchase of Russian antiquities and paintings. In July 1917 a series of commissions for inventorying and protecting abandoned palaces was established. Following the October 1917 Revolution the art market in Russia was abolished and private property nationalised; the worker state became one and only patron of the arts and most former palaces and country estates were turned into museums. The vast majority of works of art confiscated in the first years after the October revolution, were sent to various collection points and state museums. This paper will examine the role of the 1917 Revolutions in the nationalisation and preservation of private collections in Russia, including Morozov and Schukin collections.

**Dr Natalia Murray** gained a BA and MA in art history at the Academy of Fine Arts in St Petersburg, and a PhD at The Courtauld Institute of Art. She is a writer, lecturer and curator specialising in late nineteenth- and early twentieth-century Russian and Western European art and is the curator of the Royal Academy’s major exhibition *Revolution. Russian Art 1917-1932* (2017). Natalia is currently working on several new exhibition projects in the US and in Europe, while also teaching as a lecturer in Modern Art and Curating at The Courtauld. She has published widely: her most recent book, *Two Women Patrons of the Russian Avant-Garde. Nadezhda Dobychina and Klavdia Mikhailova*, was published in 2021 and was dedicated to the first gallerists in Russia.

#### **Daniel Bulatov, PhD Candidate, University of Münster: Beyond the Market: Soviet Patronage and the Economics of Western Revolutionary Art, 1920s-30s**

This paper examines the mechanisms of Soviet cultural patronage directed at leftist artists in Europe and the United States during the interwar period. While scholarship on revolutionary and socially engaged art of the 1920s and 1930s has predominantly focused on its ideological dimensions, far less attention has been paid to the concrete economic infrastructure through which Soviet institutions supported, co-opted, and shaped the work of sympathetic artists abroad. Western leftist artists — primarily active as illustrators, satirical cartoonists, and poster designers — occupied a structurally precarious position within the capitalist art market. Their work held limited appeal for private collectors and museums, and generated significantly less income than traditional painting. This precarity deepened in the wake of the global economic downturn of 1929, which in turn led many to turn their expectant gazes towards the Soviet Union, then purportedly undergoing successful industrialisation

under the First Five-Year Plan. Beyond emigration to the USSR, artists could hope for state patronage and acquisitions by Soviet cultural institutions. Through targeted purchases, exhibition invitations, funded trips to the USSR, and publication commissions, some artists indeed received concrete economic support. However, this patronage was accompanied by numerous restrictions: from a certain point, for instance, artists could receive and spend their fees only while in the USSR itself. Furthermore, it advanced Soviet cultural diplomacy and bound artists into networks of obligation with specific aesthetic and political demands. Relying on archival sources, this study argues that alongside ideological commitment, economic precarity was a decisive factor driving Western leftist artists' engagement with the USSR. By reconstructing the material infrastructure of Soviet patronage, the paper complicates narratives that view these affiliations solely as ideological choices, demonstrating instead that political conviction and economic necessity were deeply intertwined.

**Daniel Bulatov** is a curator, art critic, and historian specializing in twentieth-century art. He earned his MA in Art History from Moscow State University and worked as a research associate at the Pushkin State Museum of Fine Arts, Moscow (Department of 19th and 20th Century European and American Art). From 2021 to 2022, he was senior curator of temporary exhibitions at the Jewish Museum and Tolerance Centre, Moscow. His curatorial projects include co-curating the international exhibition project *Facing the Future. Art in Europe 1945– 1968* (Brussels/Karlsruhe/Moscow, 2016–2017). In 2017, he published a monograph *The Rebirth of Modernism: German Art 1945– 1965. Art Theory and Exhibition Practice*. Among his notable exhibitions at the Pushkin Museum were *Francis Bacon, Lucien Freud, and the School of London* (2019) and *Xenia Hausner. True Lies* (2021). In 2021–2022, Bulatov taught as a guest lecturer at the Higher School of Economics (HSE Art and Design School), Moscow. Since 2022, he has been pursuing a PhD at the University of Münster under the supervision of Prof. Dr. Ursula Frohne (co-supervisor: Prof. Dr. Tanja Zimmermann, University of Leipzig). His dissertation, *Revolutionary Art in the West and Artistic Journeys to the USSR in the 1920s– 1930s*, explores artistic exchanges and cross-cultural encounters between Western leftist art scene and the Soviet Union during the interwar period. He has been a Rosa Luxemburg Foundation fellow since 2023.

**Elisabeth Bogdan**, Subject Leader: History of Design, has been a lecturer in decorative art and design history at Sotheby's Institute of Art London since 2003. Educated first at the University of Toronto and then at the Royal College of Art, London, she has taught in the visual arts and on the art world sector since 1992, previously at Southampton Solent University, Oxford Brookes University and the University of Wales Institute, Cardiff. Her specialist teaching includes eighteenth to twentieth century European and American design, decorative art and architectural history. She is Faculty on the Institute's MA in Fine and Decorative Art and Design; she also contributes to courses at the V&A and speaks to collectors' associations. She has published for the Decorative Arts Society, the Design History Society and Phaidon Press.

## 15.15 – 16.45: SESSION 3: Modernist Revolutions and Cross-border Networks (Chair: Dr Bernard Vere)

### Lara Virginie Pitteloud, PhD Candidate, University of Neuchâtel: Exhibiting Modernism in Revolutionary Odesa: Izdebsky's Salons and the Formation of Transnational Art Market Networks (1909-1911)

At the turn of the 20th century, Odesa occupied an unstable position within the Russian Empire: a cosmopolitan Black Sea port deeply connected to European trade and culture, it was nevertheless increasingly destabilized by political unrest in the wake of the Potemkin mutiny and the October pogrom of 1905. In December 1909, the artist and social activist Volodymyr Izdebsky (1882-1965) chose Odesa as the starting point for his International exhibition of paintings, sculpture, engraving and drawings: The Salon. Conceived on the model of independent Parisian Salons of which Izdebsky had been a member, the exhibition brought together 776 artworks by 150 artists from across Europe and the Russian Empire, and subsequently toured Kyiv, St. Petersburg and Riga. In 1911, a smaller iteration, known as Salon 2, was presented in Odesa, Kherson, and Mykolaiv. While recent historiography has highlighted the impact of Izdebsky's Salon on artistic innovation and local avant-garde, no comprehensive study has yet examined these exhibitions, and by extension the city of Odesa, as potential sites of early transnational art market formation within the revolutionary context of the early twentieth-century Russian Empire. This paper aims to question the cultural and commercial significance of the Izdebsky's Salons within the context of an Odesite setting marked by political instability and cosmopolitanism. After reframing the Salons within Odesa's social and economic landscape, this paper investigates the exhibitions' commercial dimensions through an analysis of promotional strategies, exhibition settings, access conditions, participating artists and works, and critical reception in local and international press, drawing comparisons with contemporary Parisian Salons. Finally, the paper traces the post-exhibition circulation of selected works by artists such as Félix Vallotton, Henri Matisse, Vassily Kandinsky, as well as other local artists such as Alexandra Exter, in order to assess whether the Izdebsky Salons functioned as platforms of visibility and market access for both international and local artists.

**Lara Virginie Pitteloud** is a Doctoral Research and Teaching Assistant in Art History and Museology at the University of Neuchâtel (Switzerland). She holds a BA in Art History and English Literature from the University of Lausanne and an MA from the École du Louvre, Paris. She has also completed internships at the State Hermitage Museum, Musée du Louvre, DFK Paris and the Centre Pompidou. An article based on her master's research on the circulation of Rembrandt's paintings between Soviet Russia, Occupied France and Nazi Germany was published in *Kunst und Profit. Museen und der Französische Kunstmarkt in Zweiten Weltkrieg* (De Gruyter, 2022). Her doctoral research examines transnational collecting networks between Paris and St Petersburg at the end of the 18th century. Her current work also expands to early twentieth-century cultural exchanges, focusing on mobility, exile, and connections between Ukraine and Switzerland. She is co-authoring, with Dr. Guillaume Nicoud, a volume on transcultural exchanges between Odesa and Switzerland in the 1910s. In 2024-25, she was a Guest Researcher at the Centre Dominique-Vivant Denon (Musée du Louvre) and a Visiting Student at the University of Cambridge (Pembroke College).

**Dr Lucia Colombari, Assistant Professor, University of Oklahoma: The Afterlife of Italian Futurism: Postwar Art Markets and Transatlantic Networks**

The collapse of the fascist regime in Italy and the end of the Second World War marked a critical turning point for the Italian Futurist movement. Postwar political ruptures revolutionized art market hierarchies across the Atlantic and expanded collecting practices, allowing Futurist art to find unexpected commercial and institutional footholds in the U.S. and Latin America. This paper argues that the postwar reevaluation of Futurism and its inclusion in the modern art canon were not exclusively driven by the artworks' intrinsic aesthetic qualities, but by transformations in art market dynamics. While the movement faced marginalization in Italy due to its political ties, transnational networks of dealers, collectors, and institutions actively shaped its reception and market value on both sides of the Atlantic. Following the death of the intellectual leader F.T. Marinetti in 1944, Benedetta Cappa assumed the role of custodian and advocate of the movement. She navigated Italy's postwar cultural landscape, preserving Futurism's legacy and shaping its international reception. Futurism permeated the art market when New York emerged as the leading art center, creating fertile conditions for the movement's reassessment. As institutions like the Museum of Modern Art and collectors such as Lydia Winston Malbin eagerly acquired Futurist artworks, they didn't merely build a collection; they participated in a reciprocal process of redefining the movement's cultural significance. Together with touring exhibitions of modern Italian art in São Paulo, Buenos Aires, and Santiago de Chile in the late 1940s, these interconnected players actively mediated a new understanding of Futurism, positioning it as a vital part of the modern art narrative. Drawing upon art market studies, art sociology, and close inspection of archival materials at the Getty Research Institute, this investigation illuminates how postwar geopolitical relations fostered a transformation in the circulation, reception, and artistic discourses around Futurism.

**Dr. Lucia Colombari** is Assistant Professor of Art History and Arts Management at the University of Oklahoma. A native of Bologna, Italy, her research lands at the intersection of 20th-century art, transnational exchange, and politics of exhibitions in museums and world's fairs. Colombari has published articles on Italian Futurism, Italy-U.S. cultural and political relations, exhibitionary practices, museum management and leadership in academic journals, as well as in edited volumes and exhibition catalogues. She holds a PhD in Art and Architectural History from the University of Virginia.

**Annie Wong, Independent Art Historian: After the Cultural Revolution: Wu Guanzhong and the Making of a Transregional Chinese Modernist Market**

The Cultural Revolution (1966–1976) constituted a systematic dismantling of China's cultural infrastructure: the suppression of individual artistic practices, the reconfiguration of art production as an instrument of state ideology, and the elimination of the art market. Its conclusion inaugurated a period of negotiated quasi-freedom in which artists pursued renewed creative autonomy and contributed to the reconstruction of China's international cultural image, albeit within the parameters of party-state permissibility. Whilst existing scholarship on post-revolutionary Chinese art has focused predominantly on the rise of Chinese Avant-gardism from 1985 and the subsequent consolidation of the so-called Chinese contemporary art market two decades later, the earliest transregional market for post-Cultural Revolution art in the early 1980s remains understudied. This paper addresses that gap through a case study of the market emergence of Wu Guanzhong (1919–

2010), examining how a commercially viable and politically legitimate market for Chinese modernist art was constituted beyond mainland China, particularly through the intermediary role of Hong Kong, and how this development helped underwrite the subsequent internationalisation of Chinese contemporary art. Drawing on archival materials, market data, exhibition records, and critical writings, this paper charts the interconnections between ideological constraint, patronage networks, and artistic agency. It proposes that Wu's market consolidation resulted from a strategic negotiation between party-state patronage, a pluralist East/West visual idiom that simultaneously aligned with the rhetoric of a 'revitalised' Chinese art and appealed to the tastes of Hong Kong and international audiences, and sustained institutional cultivation and critical advocacy. The paper further argues that the enduring vitality of Wu's market stems partly from its perceived political neutrality. Notably, the discrepancy between this sustained market demand and art-historical narratives that periodise Chinese modernism as concluded suggests that market reception may reveal cultural affiliations and post-revolutionary anxieties insufficiently addressed by art-historical discourse.

**Annie Wong** is an independent art historian whose research focuses on Chinese modernism, diasporic artistic identity, and the cultural economies of art production. She holds an MA in History of Art and Archaeology from SOAS, University of London where her research examines the role of patronage in shaping artistic agency in the sixteenth-century China. Prior to her academic training, Annie spent thirteen years at Sotheby's Hong Kong, serving as Senior Specialist in the Modern Chinese Paintings department and developing expertise in the auction market for twentieth-century Chinese art. She has also conducted archival research at the Fondation Chu Teh-Chun, Geneva. Her current research interests centre on Chinese modernism in the twentieth century, with a particular focus on the transregional circulation and reception of Chinese art. Informed by her background in the commercial art world, she is also committed to bridging art-historical inquiry with professional practice, and to fostering a more inclusive and cross-culturally engaged art-historical discourse.

**Dr Bernard Vere** is Global Programme Director of the MAs in Historic Art and Design at Sotheby's Institute. He specializes in art from the late-nineteenth to mid-twentieth century, concentrating recently on the relationship of sport to art, leading to his book, *Sport and Modernism in the Visual Arts in Europe, 1909-1939* (Manchester UP, 2018). He was an advisor to the Fitzwilliam Museum's Paris 1924 exhibition and wrote a piece for its catalogue. His essays have also been published in journals, including *Art History*, *Modernism/modernity*, *British Art Studies*, *Visual Culture in Britain*, and *The International Journal of the History of Sport*. He has served on the Executive Steering Committee of the British Association of Modernist Studies and is an elected member of the International Association of Art Critics (AICA).

### **17.15-18.15: KEYNOTE – Dr Adrian Locke, Curator Emeritus, The Royal Academy of Arts: Frida Kahlo, a Revolutionary Artist**

**Dr Adrian Locke** completed a PhD in the Department of Art History and Theory at the University of Essex in 2001, after which he joined the Exhibitions Department at the Royal Academy of Arts. Since then he has worked on a diverse portfolio of over twenty ground-breaking and award winning exhibitions that range from major surveys of contemporary artists, including Anish Kapoor, Ai Weiwei, and William Kentridge to cultural explorations such as *Aztecs*, *Turks: A journey of a Thousand Years, 600-1600*, *Byzantium 330-1453*, and *Oceania*, and smaller, focussed exhibitions

such as *Mexico: A Revolution in Art, 1910-1940*, *Leon Spilliaert*, and *Rita Angus: New Zealand Modernist*. He has lectured and published widely. Adrian left the RA in September 2025 to pursue a freelance career. His last exhibition at the RA was *Kerry James Marshall: The Histories*. Adrian has also worked collaboratively on exhibitions for other institutions including Art Exchange at the University of Essex, Colchester; Minories, Colchester; Casa de América, Madrid; Philadelphia Museum of Art; Museum of New Zealand Te Papa Tongarewa, Wellington; Taipei Museum of Fine Art; the Brazilian Embassy in London and the V&A. He was a Visiting Fellow at the University of Essex, 2014-16 and in 2018 was awarded the Orden do Rio Branco by the Brazilian government for services to culture. Adrian is now working as an independent curator and art consultant.

## **FRIDAY 5 JUNE**

**10.00-12.30: SESSION 4 Revolutions, Representations, and Structural Transformations (Chair: Dr David Bellingham)**

**Maxence Garde, Curator, Gulbenkian Museum: Building on a Revolution – a Transformative Economical Approach of Egyptian Antiquities after 1952**

Often confined to their primary repercussions, such as the risk of a resurgence in illegal excavations or the destruction of heritage sites, revolutions have sometimes birthed particularly significant structural changes, redefining certain markets, their actors and dynamics. This was particularly the case in Egypt, with the 1952 revolution putting an end to the social and economic model on which the entire Egyptian antiquities market had been based since the 19th-century. From the destruction and profound transformation of the real estate sector to the transformation of the Egyptian economic model, all commercial practices underwent profound changes in the years following the military coup. This presentation seeks to define, contextualise and study the impact of political decisions inherited from the 1952 revolution, such as the privatisation of certain hotels, investments in mass tourism facilities and the stated desire to capitalise on the local marketing of heritage at the expense of pursuing policies or initiatives to export it. It was these decisions that gradually, from the Nasser era through to the 1980s and 1990s, profoundly transformed the Egyptian economy and the impact of tourism on its revenues. This gamble also defined a new policy and overall attitude on the part of the authorities towards its archaeological heritage, flourishing as a source of tourist revenue while being placed at the centre of a new cultural strategy. In light of these socio-economic factors, significant changes in the types of antiquities mainly exported from Egypt from the late 1950s/1960s onwards can be justified. These items were intended for a new clientele corresponding to the new environment encouraged by the Egyptian authorities, entering into the 'tourist souvenir' economy before shifting to a strategy of heritage nationalisation in the service of what would become its most important source of revenue.

## **Dr Iris Gilad, University of Tel-Aviv: Revolution and Recognition: War, Canon Formation, and the Israeli-Palestinian Art Market**

In May 2024, the hashtag #alleyesonrafah was shared over 47 million times on Instagram stories alone, signaling the unprecedented global visibility of Gaza and Palestinian suffering since the start of the Israel-Hamas war. International auctions featuring works by Palestinian artists reported new highs during this period, suggesting that war and sustained media exposure can redirect collecting ambitions and recalibrate market value. This paper examines how the Israel-Hamas war has reshaped not only the international market for Palestinian art but also its position within Israel. Tracing the place of Palestinian art in the Israeli art historical canon since 1948, it argues that wartime conditions have accelerated a shift from marginalization and token inclusion toward structural integration. The dynamics of this wartime shift emerge through three case studies. At the 2023 Venice Biennale, Israeli artist Ruth Patir and curators Mira Lapidot and Tamar Margalit closed the Israeli Pavilion until a ceasefire and hostage release agreement was reached, destabilizing national representation within a central node of the global art market. Concurrently, Lapidot allowed the plaza of the Tel Aviv Museum of Art to transform into “Hostages Square,” blurring the boundary between museum space and political arena. Finally, the 2023 Rappaport Prize, the largest monetary award in Israeli art, was granted by an all-women jury to the Palestinian artists Hannan Abu Hussein and Maria Saleh Mahameed, consolidating symbolic recognition with financial capital. These developments reveal two intertwined revolutions. The growing institutional embrace of Palestinian artists unfolds alongside a feminist restructuring of artistic and curatorial authority, as women shape national representation and receive the field’s highest forms of recognition. Together they demonstrate how war can function as a revolutionary force reshaping canon formation, institutional authority, and art market circulation at national and international levels.

**Dr. Iris Gilad** is an Assistant Professor of Art History at Tel Aviv University, specializing in modern and contemporary feminist Israeli art and Middle Eastern art. She completed her Ph.D. in Art History at Duke University with a minor in Holocaust Studies, where she also earned an M.A. and a UNC–Duke Certificate in Middle Eastern Studies. Her work has appeared on the Digital Art History Society platform and in the *Journal of Middle East Women’s Studies*, and she has presented at conferences including the Middle East and Islamic Studies Association (MEISAI), the Association for Art History (AAH), and the College Art Association (CAA). Her current book project, *Maps and Mapping Dislocation in Contemporary Middle Eastern Art*, explores how émigré women artists employ cartographic subversions to examine migration, exile, and displacement.

## **Aurella Yussuf, PhD Candidate, University of Birmingham: Revolutionary Rhetoric and Market Continuity: Black Political Rupture and the Art Market after 2020**

The global protests following the murder of George Floyd in 2020 marked a moment of political rupture. Yet by conventional definitions, Black Lives Matter did not culminate in revolution: there was no overthrow of governing structures nor systemic redistribution of power. Focusing on UK-based artists, this paper examines how the art market responded to Black political rupture and interrogates the limits of that response. In the immediate aftermath, institutions, galleries, and auction houses amplified representation, introduced initiatives, and adopted rhetoric of reckoning and structural change. Placed within a longer UK history of cultural responses to racial unrest – such as funding and policy shifts following the Brixton, Toxteth, and Handsworth uprisings of the 1980s,

and reforms after the Macpherson Report – this moment suggests a recurring pattern: declarations of transformation followed by structural continuity. What distinguished this period was that the market, rather than the state, positioned itself as a visible agent of redress. Prices rose rapidly and narratives of overdue recognition proliferated. Yet as economic conditions shifted in subsequent years, familiar questions resurfaced: which artists are considered established, secure, and investment-worthy? Who determines durability in periods of market contraction? Rather than framing the post-2020 moment as either transformation or failure, this paper argues that it renders visible the criteria through which validation is conferred and withdrawn. Drawing selectively on Afropessimist thought, it suggests that the early containment of Black political movements contributes to their exclusion from the category of revolution itself, while Black artistic production is frequently positioned as emergent or exceptional rather than structurally foundational. The art market's revolutionary rhetoric thus exposes a central tension: expanded visibility may recalibrate representation, but it does not necessarily reconfigure the structures that govern legitimacy, endurance, and value. By analysing the subsequent recalibration, the paper contributes to debates on revolution within art market discourse by asking whether market-led inclusion can generate durable structural transformation.

**Aurella Yussuf** is a writer and art historian whose work examines the relationship between Black artistic practice, institutions, and the art market. She has written for Frieze, Artsy, Christie's, and the Royal Academy Magazine. She is currently a PhD researcher in the Department of Art History, Curating and Visual Studies at the University of Birmingham. In addition to her writing and research, Aurella is a founding member of Thick/er Black Lines, an interdisciplinary collective whose work has been exhibited at Project Row Houses (Houston), Tate Modern and Tate Britain (London), and Somerset House (London).

**Dr David Bellingham** is an art historian, author and Program Director for the Master's Degree in Art Business at Sotheby's Institute of Art-London where he leads a core unit on Art Business, Finance & Management, as well the elective The Market for Antiquities & Old Masters. David also sits on the education committee of the Guild of Arts Scholars. David holds a special honours degree in Latin and Classical Archaeology (University of Birmingham), and a doctorate from the University of Manchester for his thesis on the cultural and socio-economic aspects of sympotic scenes in ancient Roman and Pompeian wall-painting. David has published numerous books and articles on a variety of subjects, including: art fairs; art business ethics; Greek & Celtic mythology; the art market for classical sculpture and frescoes; the paintings of Sandro Botticelli; and authenticity issues in the paintings of Frans Hals. David has most recently delivered a paper on Collecting and Display in Ancient Rome at the Institute of Historical Research, University of London, and contributed essays to exhibition catalogues on contemporary artists at JD Malat Gallery, London and the Street Art Museum Amsterdam. He is currently editor of the Antiquities volume for A Cultural History of Collecting (Bloomsbury Publishing) and writing a chapter on 'Taste' for the Eighteenth-Century volume. David has recently launched a podcast on 'The Art of Business' in which he hosts alumnae/-i and others working in the art world.

### **13.30-14.30: SESSION 5 Cultural Revolutions and New Market Practices in Asia (Chair: Dr Ivy Chan)**

#### **Vivian Tong, Lecturer, Hong Kong Baptist University: Shaping Taste in an Evolving Market – Historical Chinese Works of Art and their Auction Market in Hong Kong from the 1970s-2020s**

The market for Chinese ceramics and historical works of art has seen an ever-evolving metamorphosis in the past 50 years. 1973 is a significant year marked in history for the Chinese Art market, when the international auction house Sotheby's established its first saleroom in Hong Kong. Thereafter, followed by other leading players in the market, the once European and American-led market saw a gradual shift in geography to Hong Kong and Taiwan, and eventually Mainland China. The popularisation of public auctions – with enhanced global accessibility through digital platforms – also changed the collecting pattern from a dealer-led buying paradigm to direct purchases from auctions. This groomed a need for salerooms to present sale objects in themed contexts to entice purchasing activity. Lavishly designed sale catalogues, sophisticated object display and presentation of curated interiors at auction preview exhibitions, as well as the advocacy of provenanced collections can become key drivers of the final price realised. In this research study, an evidence-based approach will be adopted to discuss market trends in the Hong Kong auction scene over the past 50 years. General market reception and collecting taste will be explored, but most importantly, individual case studies of historical ceramics and works of art placed in different sale contexts will be examined. Contemporaneous academic and cultural interest and their impact on purchasing activity will also be considered. Finally, the study will explore recent initiatives amongst international houses in establishing retail presence, which has marked another revolutionary era in selling practices in historical Chinese ceramics and works of art.

**Vivian Tong** is a lecturer at Hong Kong Baptist University. She specialises in the study of imperial Chinese porcelain and works of art as well as cross-cultural exchanges between the East and West. Prior to her academic career, she has worked as a Chinese Art specialist at Sotheby's London and Hong Kong, where she spearheaded many themed auctions as Head of Mid-Season Sale.

#### **Dr Katie Hill, Senior Lecturer, SIA London: The cultural bond of Maoism: political memory and (cultural) value in contemporary art from China**

This paper explores the enduring legacy of Mao Zedong's radical politics in China and its effect on the work and market value of contemporary artists who grew up in the Cultural Revolution (1966-1976). Artistic practices from the People's Republic of China have been heavily informed by the overturning of hierarchies and norms instigated by Mao Zedong (1893-1976) in the extreme upheaval of the revolution from the late 1940s to the 1970s, which aimed to purge capitalist and traditional elements from society. Iconoclasm and strident political slogans such as 'Smash the Old World, Build the New World!' had a formative influence on the trajectory of contemporary art practices from China, informing the language, thought and process of work by artists in the global Chinese diaspora as well as its subsequent value on the market and institutional collections. A range of works by Huang Yongping, Cai Yuan, Xiao Lu, Zeng Fanzhi, Qiu Zhijie, Yan Peiming, the Gao Brothers and Li Songsong will be explored within the framework of value systems informed by cross-cultural, economic and geo-political conditions affecting the art ecosystem globally. Finally,

questions about the continuity or otherwise of this type of political influence in the more recent period of artistic production under Xi Jinping will be considered.

**Dr Katie Hill** is an established curator and educator in Asian art, specialising in the field of contemporary art from China and the Chinese diaspora. Her consultancy, the Office of Contemporary Chinese Art ([www.occaspace.com](http://www.occaspace.com)), focuses on curatorial, arts consultancy and education. She is Academic Lead, Asia and Senior Lecturer at Sotheby's Institute of Art, London, where she founded and directed the MA in Modern and Contemporary Asian Art. As co-author of the Chinese Art Book (Phaidon, 2013), Hill has written widely on contemporary art from China, contributing to journals such as China Quarterly, the Journal of Contemporary Chinese Art (JCCA), Third Text, Apollo, The Burlington Magazine and numerous artists' catalogues. Her latest exhibition Strange Wonders: Jizi and Pioneers of Contemporary Ink from China was shown at SOAS Gallery from October-December, 2024.

**Dr Ivy Yi Yan Chan** is an art historian, curator and consultant specialising in East Asian art, collecting histories and art market studies. Apart from her role as Lecturer for the MA in Art Business at Sotheby's Institute of Art, she also serves as Co-Convenor of the Arts of China module for the SOAS-Alphawood Asian Art Programme at SOAS, University of London. Since 2022, she has also held the position of Curatorial Consultant to the Museum of East Asian Art in Bath, where she curated the museum's 30th anniversary exhibition 'From Hong Kong to Bath: A Lifelong Journey of Collecting' (2023-2024). Her work at the museum has been awarded funding from the Art Fund's Jonathan Ruffer Curatorial Grant, the Sir Percival David Foundation's Academic and Research Fund, and the Company of Arts Scholars Charitable Trust. Ivy previously spent over a decade in the Chinese Art Department at Christie's, holding positions including Associate Director, Head of Sale, and Chinese Art Specialist. She has also worked for White Cube, Eskenazi Ltd., and the Hong Kong Palace Museum, organising major exhibitions for a diverse audience. She is a former Council Member of the Oriental Ceramic Society and a former DECR Committee Member of the Association for Art History. Her PhD was awarded by SOAS in 2021 for her thesis entitled 'Collecting Chinese Art in Hong Kong from 1949 to 1997: Collectors, Museums and the Art Market'. She is an author, translator, and editor of numerous publications related to Chinese art and culture.

#### **15.15-16.45: SESSION 6 Digital Revolutions (Chair: Dr Melanie Fasche)**

##### **Georgia Gerson, PhD Candidate, University of York: NFTs and the Art Market: Revolution or Continuity?**

In March 2021, NFT (non-fungible token) and blockchain technology came crashing into art world consciousness with claims to revolutionise the traditional structures of the contemporary art market. Founded on the decentralising principles of cryptocurrency, NFTs promised to democratise access for artists and collectors, remove traditional gatekeepers, redefine what it means to 'own' and display art in the digital era of the twenty-first century, and offer new financial and technological models and markets. Yet, the revolutionary rhetoric surrounding NFTs quickly came under scrutiny. On-chain marketplaces that promised accessibility began to reproduce intermediary roles rather than eliminate them. As supply rapidly outpaced demand, claims of democratised access weakened. Marketplaces promised autonomy and reward but often lacked the support structures necessary for

sustained career development, due to the dearth of art-world knowledge of the Silicon Valley actors that created them. These challenges were compounded by the speed of technological change and extreme market volatility, raising questions about labour and long-term sustainability within the NFT ecosystem. Additionally, established art market intermediaries quickly adapted their business models to compete for claim rewards. By framing these digitally native artworks through material display technologies, they reasserted scarcity, isolating works from the open, publicly accessible online arena and bringing them into the sanctified space of the gallery or auction house. Drawing on qualitative sociological research conducted as part of an early academic study of the NFT market, this paper analyses interviews with contemporary art market actors, NFT artists, and commentators to assess the extent to which revolutionary claims were realised. In doing so, it asks to whether NFTs and blockchain fulfilled their disruptive promises, or whether, as a broader case study, they reveal the ways in which the art market adopts and subsumes revolutionary practices.

**Georgia Gerson** is a final-year PhD candidate in the History of Art department at the University of York and a Teaching Fellow in Art and Business at the Courtauld Institute of Art. Her research is an interdisciplinary art-historical and sociological study that reconsiders the way value is constructed in the contemporary art market. In order to investigate this in a new, unique way, it takes as its case study the recent intervention into the market of non-fungible tokens (NFTs). She was awarded the 2024 Humanities Research Centre Doctoral Fellowship, recognising intellectual achievement and capacity to communicate high-quality research engagingly to a non-specialist audience. 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. Georgia's co-authored chapter, "NFTs (non-fungible tokens) and the emergence of a new category in Sotheby's and Christie's global auction market" was published in Routledge's Global Art Markets edited volume in late 2024.

### **Dr Giulia Taurino, Getty Research Institute: Beyond Network Centrality: Machine Intelligence and the Recovery of Invisible Markets**

The digital revolution transformed our ability to analyze art market dynamics at scale. Building upon Fraiberger et al.'s (2018) network-science approach, which mapped the co-exhibition histories of nearly 500,000 artists to reveal how institutional prestige and path dependence govern artistic careers, this proposal outlines a complementary methodology leveraging Large Language Models (LLMs) to identify and address representational asymmetries in art markets. Fraiberger et al. demonstrated that artists beginning their careers in peripheral, low-prestige institutions face substantially higher dropout rates and limited access to central network nodes, while those entering through prestigious venues benefit from central positioning throughout their career. As expected, they found that initial reputation distribution varied significantly by country of origin, suggesting structural barriers that limit global artistic diversity. However, their methodology relies primarily on exhibition and auction data, potentially underrepresenting artists outside Western institutions. This paper proposes an LLM-based tracking system for ingesting heterogeneous, multilingual data sources including regional gallery announcements, non-Western auction catalogs, social media discourse, and art criticism from the Global South. By training models to recognize emergent artistic movements and underrepresented market signals, we can build more inclusive co-exhibition networks that capture artistic exchanges occurring beyond well-resourced institutions. Advancing the project "How can art reclaim the algorithms that tries to predict its success?" (2021-2022, funded by Nesta), I introduce a "representation index" that quantifies the gap between an artist's

network visibility and their estimated cultural significance by highlighting both overrepresented artists benefiting from institutional advantages and underrepresented practitioners whose market presence fails to reflect their artistic contribution. This approach offers art market scholars and practitioners an empirical foundation for identifying systemic biases, while providing a toolkit for institutions seeking to diversify their exhibition and collections.

**Dr Giulia Taurino, Ph.D.** is a researcher, artist and curator specialized in AI for the management and preservation of cultural heritage collections. Her research focuses on forms of content organization in online repositories and digital archives, cultural implications of algorithmic technologies, and applications of AI in GLAMs. Past and present affiliations include the NULab for Digital Humanities, Alan Turing Institute AI & Arts, Getty Research Institute, metaLAB (at) Harvard, MIT Data + Feminism Lab, Brown University's Virtual Humanities Lab. Since 2019, she has been working on research & knowledge creation exploring the intersection between AI and curatorial practices in museums and heritage archives. Previous residencies and awards include MITACS Award, FIAT/IFTA Grant, S+T+Arts x Nesta Italia, Unreal Engine x Zú Atrium. Giulia holds a Ph.D. in Media Studies and Visual Arts from the University of Bologna and University of Montreal. She has served as Director of Research and Innovation at AI Impact Alliance, where she worked on project design and implementation research for AI ethics and SDGs. On the side, she is editor for The Programming Historian, instructor for Generativa Academy and member of the scientific committee for the AI + Architecture project VISIONE.

### **Dr Jonathan Adeyemi, Leverhulme Early Career Fellow, Loughborough University: Political Revolution and Digital Mediation: A Sustainable Increasing Stake of African Art in the Global Market?**

It has been argued that African artists now lead in the ascension of artists from the Global South in the international market. How have digital innovations and socio-political factors, such as slavery and colonialism impacted the engagement with and integration of African modern and contemporary art into the international market? These are some of the questions addressed in this ongoing research, which employs historical analysis and interviews with art market agents, including artists, gallerists, and auctioneers. Preliminary findings indicate that colonial affiliation exerts a major influence on determining the distribution flows and networks of cultural products from Africa. Thus, for artists from Nigeria, Ghana, Sudan and South Africa, for example, London remains the main hub of transnational engagements and distribution, involving a network of agents, such as art fair (Art 1-54), Auction houses (Sotheby's, Bonhams and Christie's), and art galleries (October, Tiwani, Ed Cross, etc). Another socio-political factor that is stimulating interest in African art, thereby driving unprecedented diversification and remaking the market's structure, is the activism of the Black Lives Matter Movement, calling for an end to racial injustice, which became widespread after the extermination of George Floyd in 2020. This ongoing research is also indicating an increasing adoption of digital technologies in the intermediation of African art in and from London. The research confirms that colonialism and the transatlantic slave trade are not mere historical events; they have manifested as forceful socio-political factors shaping the cultural and economic engagements of Africans in the global arena.

**Dr Jonathan Adeyemi** has a PhD in Arts Management and cultural Policy from Queen's University Belfast, and is a Leverhulme Early Career Fellow at Loughborough University, Leicestershire, UK. He is

the recipient of the 2021 PhD Research Award in the Sociology of the Arts (RN02), European Sociological Association (ESA), and he is the author of “Contemporary Art from Nigeria in the Global Markets: Trending in the Margins” published in 2022 in the Palgrave Macmillan’s Sociology of Arts Series.

**Dr Melanie Fasche** is a social scientist specialising in art market studies, cultural and creative industries, and urban studies. She uses heterodox economics to understand value creation, business strategies, patronage, and place-making. Melanie received a PhD in Urban and Regional Economic Studies from HafenCity University Hamburg, Germany. Prior to joining Sotheby’s Institute of Art, she held academic positions at the Department of Geography at the University of Bayreuth, Germany, and the Rotman School of Management at the University of Toronto, Canada. Melanie also worked with governments, non-profit organisations, and businesses to better understand the role of artists and creative and cultural industries in economic development in Berlin, Toronto, and Southeast Asia. Current research focusses on business strategies of young galleries in London and the role of technology in value creation. Selected publications are: *Making Value and Career Building in the Creative Economy: Evidence from Contemporary Visual Art*, SpringerBriefs in Geography. Springer International Publishing, 2017; and *Digital Art and Value Creation: Exploring Art Market Dynamics*. In Robertson, Iain, Luis Afonso, and Derrick Chong (Eds). *Global Art Markets: History and Current Trends*. London: Routledge, 2024.