

The Internationalisation of African Art

15–16 October 2026

Organizers: Jonathan Adeyemi and Kathryn Brown (Loughborough University)

Location: Sotheby's Institute of Art, 30 Bedford Square, London WC1B 3EE and Online

Registration Link: <https://forms.cloud.microsoft/e/7kp9tsUQGv?origin=lprLink>

DAY 1: October 15, 2026

10.00–10.15 Welcome and refreshments

10.15–10.30 Introduction: Jonathan Adeyemi (Loughborough University)

10.30–11.30 Panel 1: Alternative Systems of Validation and Valuation

Chair: Kathryn Brown (Loughborough University)

Craniv Boyd (Freie Universität Berlin): *Margaret Courtney-Clarke's "African Trilogy" and the Valuation of Women Made Rural Mural Arts.*

Sónia Duarte (Lisbon Institute of Art History): *Black Musicians in European Art: Representation, Mobility, and Value (17th–19th Centuries)*

Julianna Sandholm-Bark (Webster University, Geneva Campus): *New Wave of Visibility: African and African Diaspora Art in Switzerland.*

11.30–12.00 Discussion of Panel 1

12.00–13.00: Lunch

13.00–14.00 Panel 2: Markets and Collectors

Chair: Melanie Fasche (Sotheby's Institute of Art)

Colleen Foran (Boston University): *Defining Art Ecosystems: Ghana as Case Study*

Henrique Germano Etges (University of Glasgow): *Markets and collectors: The agency of institutions and collectors in directing attention to the arts of Africa*

Adefolakunmi (Fola) Adenugba (Sotheby's Institute of Art): *Black Patronage as Critical Infrastructure: Black Collecting Networks and the Conditions for Sustainable African and Diasporic Art Markets*

14.00 – 14.30 Discussion of Panel 2

14.30 – 14:45 Break (Tea/Coffee)

14.45–15.45 Panel 3: Internationalisation and the Adaptation of Exogenous Models

Chair: Brett Scott (Collections Manager and Cultural Producer, Brett Scott Art)

Milla Peerutin (The Courtauld Institute of Art): *The Extraction Dividend: Resource Extraction, Elite Capture, and African Art Fair Sovereignty*

Adeniyi Adeoluwa (Obafemi Awolowo University, Nigeria): *Transplanted Frameworks: How Western Art Market Models Are Reshaping Creative Entrepreneurship in Ghana's Contemporary Art Sector.*

Kathryn Brown (Loughborough University): *Problematising Internationalisation: From Aaron Douglas's Song of the Towers to Yinka Shonibare's Decolonised Structures*

15.45–16.15: Discussion of Panel 3

DAY 2 – October 16, 2026

10.00–11.00 Panel 4: Mobility and the Advantage of Place

Chair: Jonathan Adeyemi (Loughborough University)

Aurella Yussuf (University of Birmingham): *Proximity Without Privilege: Place and the Conditions of Artistic Production for Black Artists in Britain*

Alain Quemin (Université Paris 8, GEMASS – Sorbonne Université / Institut Universitaire de France): *Success in the circuit of biennials. What can explain the presence of artists of African descent, and especially of African artists?*

Loubna Benrabeh (Hassan II University in Casablanca, Morocco and University of Bourgogne Europe in Dijon, France): *Morocco, Africa and the World: The Global Promotion of a National and Continental Art Scene*

11.00–11.30: Discussion of Panel 4

11.30–11.50: Break: Tea/coffee

11.50–12.30: Panel 5: Digital Shifts

Chair: Kathryn Brown (Loughborough University)

Wenibaraebi Patterson Ugo (University of Benin, Nigeria): *From Soft Power to Platform Power: How the British Council and Tate Modern's Digital Programming Internationalised African Diasporic Art, 2020–2026*

Adeniyi Adeoluwa, PhD (Obafemi Awolowo University, Ile-Ife, Nigeria): *From Offline Studios to Online Sales: How Nigerian Visual Artists Are Using Digital Platforms as Entrepreneurial Tools*

12.30 – 13.00 Discussion of Panel 5

13.00–14:00 Lunch

14.00–15.00 Panel 6: Decolonisation and Financialization

Chair: Jiang He (Loughborough University)

Yoram Eshkol-Rokach (Independent Researcher): *Decoloniality or Neocolonialism? The Politico-cultural Aspects of Global Collecting of African Contemporary Art*

Bola Adalumo (The Pennsylvania State University): *Decolonising African Art in a Financialized Global Market: Between Cultural Recognition and Commercial Value*

Jonathan Adeyemi (Loughborough University): *Decolonisation and the Neoliberal Turn: Africa in the Venice Biennale*

15.00–15.30: Discussion of Panel 6

Conference closes

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