

contemporary art and  
its commercial markets  
**a report on current  
conditions and future  
scenarios**  
maria lind, olav velthuis  
(eds.)

# 艺术与 经济

Sternberg Press

# Contemporary Art And Its Commercial Markets A

**Andrea Glauser, Patricia  
Holder, Thomas Mazzurana, Olivier  
Moeschler, Valérie Rolle, Franz  
Schultheis**

## **Contemporary Art And Its Commercial Markets A:**

*Contemporary Art and Its Commercial Markets* Maria Lind, Olav Velthuis, 2012      **Chinese Contemporary Art in the Global Auction Market** Anita Archer, 2022-04-04 Chinese Contemporary Art in the Global Auction Market examines the rapid rise of the global market for Chinese Contemporary art across the turn of the millennium Focusing on key auction events it traces the systematic and strategic role played by auction houses in promoting the work of avant garde Chinese artists transforming them into multi million dollar global art superstars Anita Archer's research into this emerging art market reveals a powerful global network of collectors curators dealers and auction house specialists whose understanding of the mechanics of value formation in the global art world consolidated a framework for the promotion of Chinese Contemporary art to a Western audience      The Sociology of Arts and Markets Andrea Glauser, Patricia Holder, Thomas Mazzurana, Olivier Moeschler, Valérie Rolle, Franz Schultheis, 2020-06-15 This edited collection offers an in depth analysis of the complex and changing relationship between the arts and their markets Highly relevant to almost any sociological exploration of the arts this interaction has long been approached and studied However rapid and far reaching economic changes have recently occurred Through a number of new empirical case studies across multiple artistic historic and geographical settings this volume illuminates the developments of various art markets and their sociological analyses The contributions include chapters on artistic recognition and exclusion integration and self representation in the art market sociocultural changes the role of the gallery owner and collectives rankings and constraints across the cultural industries Drawing on research from Japan Switzerland France Italy China the US UK and more this rich and global perspective challenges current debates surrounding art and markets and will be an important reference point for scholars and students across the sociology of arts cultural sociology and culture economy      Handbook of Cultural Economics, Third Edition Ruth Towse, Trilce Navarrete Hernández, 2020-03-28 Cultural economics has become well established as a subject of interest for students and teachers of courses ranging from economics to arts administration as well as for policy makers and practitioners in the creative industries Digitisation has had a tremendous impact on many areas of the creative economy and the third edition of this popular book fully reflects it      **Art Unlimited?** Franz Schultheis, Erwin Single, Raphaela Köfeler, Thomas Mazzurana, 2016-03-15 Until recently still a blank spot on the world map of art China today occupies one of the top positions in the rankings of the global art market and has moved into the center of the speculations and the covetousness of its protagonists But what is really happening on the spot beyond the ethnocentric distortions of the Western viewpoint What social representations and uses of art can be identified A research team from the University of St Gallen has taken up such questions in an ethnographical field research project which enables the actors in this emergent and nonetheless already market dominated art field to have their say      *A Regulatory Framework for the Art Market?* Anna Bolz, 2022-11-24 This book addresses practical issues in connoisseurship and authentication as well as the legal implications that arise when an

artwork's authenticity is challenged. In addition, the standards and processes of authentication are critically examined and the legal complications which can inhibit the expression of expert opinions are discussed. The notion of authenticity has always commanded the attention of art market participants and the general art-minded public alike. Coinciding with this, forgery is often considered to be the world's most glamorous crime, packed with detective stories that are usually astonishing and often bizarre. The research includes findings by economists, sociologists, art historians, lawyers, academics, and practitioners, all of which yield insights into the mechanics and peculiarities of the art business and explain why it works so differently from other markets. However, this book will be of interest not only to academics but to everyone interested in questions of authenticity, forgery, and connoisseurship. At the same time, one of its main aims is to advocate best practices in the art market and to stress the importance of cooperation among all disciplines with a stake in it. The results are intended to offer guidance to art market stakeholders, legal practitioners, and art historians alike while also promoting mutual understanding and cooperation.

**AC/E Digital Culture Annual Report 2016** Javier Celaya, Iván Martínez, Montecarlo, Mariana Moura Santos, Pau Waelder, Lara Sánchez Coterón, Pepe Zapata, 2016-04-05. Following the excellent reception of the first two editions of the AC/E Digital Culture Annual Report 2014 and 2015, more than 5,000 copies of each have been distributed over the past two years. We are pleased to share with culture sector professionals the third edition, which sets out to analyse the impact of new technologies on artistic creation and their use at cultural festivals. To achieve this aim, the broad-ranging content of the third edition of the report has been divided into two main sections to make it easier to read for the different audiences at which it is aimed. Smart Culture is the overarching theme established by the Advisory Committee of the AC/E Digital Culture Annual Report 2016 as a basis for choosing the six articles that make up the first part of this year's edition. Just as the first report's Focus dealt with the impact of the Internet on the performing arts (theatre, opera, dance, ballet, etc.) and that of the second edition analysed the use of new technologies in the world of museums, for this third edition it conducts a thorough analysis of the use of new technologies at some 50 Spanish and foreign cultural festivals.

**The Routledge Handbook of Critical Finance Studies** Christian Borch, Robert Wosnitzer, 2020-09-15. There has been an increasing interest in financial markets across sociology, history, anthropology, cultural studies, and related disciplines over the past decades, with particular intensity since the 2007-2008 crisis, which prompted new analyses of the workings of financial markets and how scandals of Wall Street might have huge societal ramifications. The sociologically inclined landscape of finance studies is characterized by different, more or less well-established homogeneous camps, with more micro-empirical social studies of finance approaches on the one end of the spectrum and more theoretical, often neo-Marxist approaches on the other. Yet alternative approaches are also gaining traction, including work that emphasizes the cultural homologies and interconnections with finance as well as work that more broadly is both empirically rigorous and theoretically ambitious. Importantly, across these various approaches to finance, a growing body of literature is taking shape, which engages finance in a critical manner. The

term critical finance studies nonetheless remains largely unfocused and undefined Against this backdrop the key rationales of The Routledge Handbook of Critical Finance Studies are firstly to provide a coherent notion of this emergent field and secondly to demonstrate its analytical usefulness across a wide range of central aspects of contemporary finance As such the volume will offer a comprehensive guide to students and academics on the field of Finance and Critical Finance Studies Heterodox Economics Accounting and related Management disciplines Chapter 14 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

*Handbook of Research on Global Fashion Management and Merchandising* Vecchi, Alessandra, 2016-05-03 Innovation and novel leadership strategies have aided the successful growth of the fashion industry around the globe However as the dynamics of the industry are constantly changing a deficit can emerge in the overall comprehension of industry strategies and practices The Handbook of Research on Global Fashion Management and Merchandising explores the various facets of effective management procedures within the fashion industry Featuring research on entrepreneurship operations management marketing business modeling and fashion technology this publication is an extensive reference source for practitioners academics researchers and students interested in the dynamics of the fashion industry

**The Participator in Contemporary Art** Kaija Kaitavuori, 2018-08-30 The early 21st century has seen contemporary art make continued use of audience participation in which the spectator becomes part of the artwork itself In this book Kaija Kaitavuori claims that the participator is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four group typology of involvement Her classification distinguishes between different forms of engagement and identifies their specific features The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions

Art and the Global Economy John Zarobell, 2017-04-18 Art and the Global Economy analyzes major changes in the global art world that have emerged in the last twenty years including structural shifts in the global art market the proliferation of international art fairs biennials and blockbuster exhibitions and the internationalization of the scope of contemporary art John Zarobell explores the economic and social transformations in the cultural sphere the results of greater access to information about art exhibitions and markets around the world as well as the increasing interpenetration of formerly distinct geographical domains By considering a variety of locations both long standing art capitals and up and coming centers of the future Art and the Global Economy facilitates a deeper understanding of how globalization affects the domain of the visual arts in the twenty first century With contributions by Lucia Cantero Mariana David Valentin Diaconov Kai Lossgott Grace Murray Chhoti Rao Emma

Rogers and Michelle Wong      **Analyzing the Cultural Diversity of Consumers in the Global Marketplace**

Alcántara-Pilar, Juan Miguel, 2015-04-30 The key to any marketing strategy is finding a way to reach and appeal to the consumer In the case of a diverse consumer pool marketers must strive to direct their promotional efforts to appeal to a global customer base Analyzing the Cultural Diversity of Consumers in the Global Marketplace explores the strategies associated with promoting products and services to a culturally diverse target market Providing innovative solutions for global brands this publication is ideally designed for use by marketing professionals executives students as well as researchers

**The Global Rules of Art** Larissa Buchholz, 2022-11-22 A trailblazing look at the historical emergence of a global field in contemporary art and the diverse ways artists become valued worldwide Prior to the 1980s the postwar canon of international contemporary art was made up almost exclusively of artists from North America and Western Europe while cultural agents from other parts of the world often found themselves on the margins The Global Rules of Art examines how this discriminatory situation has changed in recent decades Drawing from abundant sources including objective indicators from more than one hundred countries multiple institutional histories and discourses extensive fieldwork and interviews with artists critics curators gallerists and auction house agents Larissa Buchholz examines the emergence of a world spanning art field whose logics have increasingly become defined in global terms Deftly blending comprehensive historical analyses with illuminating case studies The Global Rules of Art breaks new ground in its exploration of valuation and how cultural hierarchies take shape in a global context The book s innovative global field approach will appeal to scholars in the sociology of art cultural and economic sociology interdisciplinary global studies and anyone interested in the dynamics of global art and culture

*Boom* Michael Shnayerson, 2019-05-21 The meteoric rise of the largest unregulated financial market in the world for contemporary art is driven by a few passionate guileful and very hard nosed dealers They can make and break careers and fortunes The contemporary art market is an international juggernaut throwing off multimillion dollar deals as wealthy buyers move from fair to fair auction to auction party to glittering party But none of it would happen without the dealers the tastemakers who back emerging artists and steer them to success often to see them picked off by a rival Dealers operate within a private world of handshake agreements negotiating for the highest commissions Michael Shnayerson a longtime contributing editor to Vanity Fair writes the first ever definitive history of their activities He has spoken to all of today s so called mega dealers Larry Gagosian David Zwirner Arne and Marc Glimcher and Iwan Wirth along with dozens of other dealers from Irving Blum to Gavin Brown who worked with the greatest artists of their times Jackson Pollock Andy Warhol Cy Twombly and more This kaleidoscopic history begins in the mid 1940s in genteel poverty with a scattering of galleries in midtown Manhattan takes us through the ramshackle 1950s studios of Coenties Slip the hipster locations in SoHo and Chelsea London s Bond Street and across the terraces of Art Basel until today Now dealers and auctioneers are seeking the first billion dollar painting It hasn t happened yet but they are confident they can push the price there soon      Money

and Marketing in the Art World Henrik Hagtvedt, 2024-10-21 How does the art market choose its winners thereby also deciding what millions of visitors to galleries and museums will view year after year Whereas art historical writing and contemporary commentary tend to highlight the efforts of specific artists this book illustrates how money and marketing in combination with general trends play decisive roles in shaping the art world and in propelling specific artists and artworks to positions of prominence Today perhaps more than ever before the high profile art world is primarily shaped by buyers and those who cater to buyers The actual artists although most visible to the public tend to play a secondary role The time seems particularly ripe for transparency about how the art world works given the growth in the art market media attention on and popular interest in high priced art and controversy surrounding public funding for art and the value of art for contemporary society With a combination of marketplace observations marketing insights and relevant research findings this book contributes to increased transparency while providing thought provoking digressions and anecdotes along the way Money and Marketing in the Art World offers an accessible analysis of the art market for scholars and graduate students across arts marketing and management as well as for those more broadly interested in art and business

**The Art Market and the Global South**, 2023-08-07 This book examines the art markets of the Global South while questioning based on the heterogeneity of the selected contributions the very idea of its existence in the context of the global art market Gathering new research by recognized scholars you will discover different markets from the so called Global South their structure the external determinants affecting their behavior their role in the art system s development and how they articulate with other agents at the local regional and international level In this publication an important wealth of research on various African countries stands out providing an unprecedented overview of the markets in that region This volume originates from the TIAMSA conference The Art Market and the Global South New Perspectives and Plural Approaches held in Lisbon in 2019

**Transnational Belonging and Female Agency in the Arts** Basia Sliwinska, Catherine Dormor, 2022-10-20

Transnational Belonging and Female Agency in the Arts interrogates the politics of space expressed via womxn s artistic practices which prioritise solidarity and collaboration across borders imagining attentive geographies of difference It considers belonging as a manifestation of processes of becoming that traverse borders and generate new spaces and forms of difference In doing so the book aims to catalyse mutual social relations founded upon responsibility and response ability to each other The transnational framework activates concerns around belonging at a time of intensified divisions partitioning global narratives unequal trajectories and increasing violence against bodies of the most vulnerable largely founded on Eurocentric paradigms of political economic and cultural superiority The contributors engage in a conversation signalling transversal thinking and artmaking in order to articulate and activate in between spaces This is to welcome co affective models of belonging that question versatile embodiments of subjectivity as both agentic and as interrelational Organised around the triangulation of modes of belonging spatial affective and collective overarched by a transnational lens that

acknowledges non hierarchical local and socially relevant genealogies against universalising politics of globalisation these essays consider afresh ways in which female agency disrupts borders and activates concerns around different forms of belonging citizenship and transnationalisms Cover Image credit Keren Anavy Garden of Living Images 2018 general installation view detail Courtesy of the artist and Wave Hill Photographer Stefan Hagen Art and the Challenge of Markets Volume 1 Victoria D. Alexander, Samuli Hägg, Simo Häyrynen, Erkki Sevänen, 2018-01-16 Art and the Challenge of Markets Volumes 1 2 examine the politics of art and culture in light of the profound changes that have taken place in the world order since the 1980s and 1990s The contributors explore how in these two decades the neoliberal or market based model of capitalism started to spread from the economic realm to other areas of society As a result many aspects of contemporary Western societies increasingly function in the same way as the private enterprise sector under traditional market capitalism The first volume of this two volume collection considers a broad range of national cultural policies from European and North American countries and examines the strengthening of international and transnational art worlds in music visual arts film and television The chapters cover cultural policy and political culture in the United States United Kingdom Germany France Switzerland the Nordic countries the Balkans and Slovenia and address the extent to which Western nations have shifted from welfare state to market based ideologies Tensions between centres and peripheries in global art worlds are considered as well as complex interactions between nations and international and transnational art worlds and regional variations in the audiovisual market Both volumes provide students and scholars across a range of disciplines with an incisive comparative overview of the politics of art and culture and national international and transnational art worlds in contemporary capitalism

Art Markets and Digital Histories Claartje Rasterhoff, Sandra van Ginhoven, 2020-03-16 This Special Issue of Arts investigates the use of digital methods in the study of art markets and their histories As historical and contemporary data is rapidly becoming more available and digital technologies are becoming integral to research in the humanities and social sciences we sought to bring together contributions that reflect on the different strategies that art market scholars employ to navigate and negotiate digital techniques and resources The essays in this issue cover a wide range of topics and research questions Taken together the essays offer a reflection on what takes to research art markets which includes addressing difficult topics such as the nature of the research questions and the data available to us and the conceptual aspects of art markets in order to define and operationalize variables and to interpret visual and statistical patterns for scholarship In our view this discussion is enriched when also taking into account how to use shared or interoperable ontologies and vocabularies to define concepts and relationships that facilitate the use and exchange of linked open data for cultural heritage and historical research **Crossroads in New Media, Identity and Law** Wouter de Been, P. Arora, M. Hildebrandt, 2015-05-19 Crossroads in New Media Identity and Law is a compilation of essays on the nexus of new information and communication technologies cultural identity law and politics The essays provoke timely discussions on how



these different spheres affect each other and co evolve in our increasingly hyper connected and globalized world

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