



# Artists on the Market

Vierter Workshop des Forums Kunst und Markt am Institut für Kunstwissenschaft und Historische Urbanistik an der TU Berlin | Fourth workshop of the Forum Kunst und Markt at the department of Art History and Urban Studies of the TU Berlin

Datum | Date: **13./14. November 2015**

Ort | Location: Technische Universität Berlin  
Hauptgebäude | Main Building  
Senatssitzungssaal | Senate Room H 1035  
Straße des 17. Juni 152  
10623 Berlin

## Abstracts

**Christian Huemer** (Los Angeles): Exploring Art Markets of the Past: Tools and Methods in the Age of Big Data

**Tina Košak** (Ljubljana): Challenges of the Province: Working and 'Marketing' Strategies of Netherlandish Painters in Inner Austria, 1650–1700

**Sarah Salomon** (Berlin): Kampf ums Publikum. Die Selbstvermarktung junger Malerinnen in Paris am Ende des Ancien Régime

**Barbara Pezzini** (London): John Linnell and William Agnew: Marketing Landscapes and Nostalgia in Mid-19<sup>th</sup> Century Britain

**Andrey Shabanov** (St. Petersburg): The Peredvizhniki: Between a Commercial Partnership and an Art Movement in Late Imperial Russia

**Marie Cambefort-Tavinor** (London): 'Wonderful Revelation': The Glasgow Boys at the Venice Biennale, 1897-1910

**Isabell Schmock-Wieczorek** (Halle-Wittenberg): Kunstbegriff und Künstlersein in der Klassischen Moderne. Strategien der Künstler im Kampf um wirtschaftliche Selbstständigkeit und gesellschaftliche Anerkennung

**Silvia Simoncelli** (Milan / Lüneburg): The Price of Art and the Value of Artistic Labour. A 1975 Proposal by Adrian Piper

**Martin Hartung** (Zürich): Unter Kontrolle: Sol LeWitt als Akteur auf dem Markt für Konzeptkunst

**Jonathan Maho** (Paris): An Oeuvre Shaped by the Buyers' Tastes? Robert Mapplethorpe's Selling Strategy and Its Impact on His Work

**Ana Letícia Fialho / Marta Ramos-Yzquierdo** (São Paulo): Artists as Workers. Labour Conditions in the Brazilian Art Market

## **Freitag, 13. November 2015**

### **18:45 Abendvortrag | Evening Lecture:**

Christian Huemer (Los Angeles):

Exploring Art Markets of the Past: Tools and Methods in the Age of Big Data

**19:45** Empfang | Reception

# Exploring Art Markets of the Past: Tools and Methods in the Age of Big Data

**Christian Huemer** (Los Angeles)

The recent proliferation of data and the emergence of new computational techniques are not only influencing decision making processes in contemporary culture; they also have an increasing impact on our understanding of the past. Big data analytics, defined as the process of examining large amounts of information to uncover hidden patterns and unknown correlations, lend themselves to the study of art markets. Yet, contrary to more quantitatively inclined disciplines such as cultural economics (which usually focus on contemporary data), art history has barely started to endorse this new opportunity. The presentation will discuss examples of how larger datasets from the Getty Provenance Index® (GPI) have been used to analyze networks of buyers and sellers on the European auction market around 1800, as well as the pricing strategy of a major 19th century Parisian art gallery. The GPI, a collection of databases offering free online access to source material for research on the history of collecting and art markets, currently contains 1.5 million records transcribed from widely dispersed source documents such as archival inventories, sale catalogs, and dealer stock books. To facilitate “big data” methodologies for art market studies, the Getty Research Institute is currently working on a complete conceptual and technical overhaul of the Provenance Index which will increase its use as a tool for understanding, not only the lineage of individual masterpieces, but also the aggregate behavior of agents on the art market, shifting tastes and values, and the flow of objects through time and space.

**Christian Huemer** is head of the “Project for the Study of Collecting and Provenance” at the Getty Research Institute, Los Angeles, where he has recently overseen international research, database, and book projects, such as “London and the Emergence of a European Art Market, c. 1780-1820” and “The Business of Art in the ‘Third Reich’.” Trained as an art historian at Vienna University, the Paris Sorbonne, and the City University of New York, he is interested in exploring methodological models derived from the social and natural sciences. His CUNY dissertation, “Paris-Vienna: Modern Art Markets and the Transmission of Culture (1873-1937)”, earned him fellowships at the Internationales Forschungszentrum Kulturwissenschaften in Vienna and at the École des Hautes Études en Sciences Sociales in Paris. Huemer teaches history of art markets for the Sotheby’s Institute of Art at Claremont Graduate University. He serves as editor-in-chief of a book series entitled “Studies in the History of Collecting & Art Markets” (Brill) and as section editor for France, Switzerland, Austria, and Liechtenstein of the “Art Market Dictionary” (De Gruyter).

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## Samstag, 14. November 2015

**9:15** Bénédicte Savoy und Dorothee Wimmer (Berlin): Begrüßung und Einführung | Welcome and Introduction

### **Sektion I | Section I**

Peripherien als Zentren | Peripheries as Centres

Moderation: Johannes Nathan (Zürich / Berlin)

**9:30** Tina Košak (Ljubljana): Challenges of the Province: Working and ‚Marketing‘ Strategies of Netherlandish Painters in Inner Austria, 1650–1700

**10:00** Sarah Salomon (Berlin): Kampf ums Publikum. Die Selbstvermarktung junger Malerinnen in Paris am Ende des Ancien Régime

**10:30** Barbara Pezzini (London): John Linnell and William Agnew: Marketing Landscapes and Nostalgia in Mid-19th Century Britain

**11:00** Kaffeepause | Coffee Break

**11:30** Andrey Shabanov (St. Petersburg): The Peredvizhniki: Between a Commercial Partnership and an Art Movement in Late Imperial Russia

**12:00** Marie Cambefort-Tavinor (London): ‚Wonderful Revelation‘: The Glasgow Boys at the Venice Biennale, 1897-1910

**12:30** Mittagspause | Lunch

### **Sektion II | Section II**

Arbeit und Markt | Labour and Market

Moderation: Stephanie Tasch (Berlin)

**14:00** Isabell Schmock-Wieczorek (Halle-Wittenberg): Kunstbegriff und Künstlersein in der Klassischen Moderne. Strategien der Künstler im Kampf um wirtschaftliche Selbstständigkeit und gesellschaftliche Anerkennung

**14:30** Silvia Simoncelli (Milan / Lüneburg): The Price of Art and the Value of Artistic Labour. A 1975 Proposal by Adrian Piper

**15:00** Martin Hartung (Zürich): Unter Kontrolle: Sol LeWitt als Akteur auf dem Markt für Konzeptkunst

**15:30** Kaffeepause | Coffee Break

**16:00** Jonathan Maho (Paris): An Oeuvre Shaped by the Buyers' Tastes? Robert Mapplethorpe's Selling Strategy and Its Impact on His Work

**16:30** Ana Letícia Fialho / Marta Ramos-Yzquierdo (São Paulo): Artists as Workers. Labour Conditions in the Brazilian Art Market

**17:00** Schlussdiskussion | Concluding Discussion

# Challenges of the Province: Working and 'Marketing' Strategies of Netherlandish Painters in Inner Austria, 1650–1700

**Tina Košak** (Ljubljana)

Despite the growing interest in early modern art markets, Habsburg Austria and most of its neighboring countries in Central and Eastern Europe remain uncharted in this context. This paper aims to fill a small part of the gap by focusing on painters' marketing and working strategies in the emerging market for paintings in Inner Austria, a region in the south eastern part of the Habsburg Empire.

After the middle of the 17<sup>th</sup> century, when the most valuable picture collections in Inner Austria evolved, the taste and collecting practices of the local collectors were particularly influenced by the Habsburg court (above all Archduke Leopold Wilhelm's collection). Consequently, the demand for Netherlandish paintings grew and complemented the existing taste for Venetian art.

Archival sources mention a number of Dutch and Flemish painters who, in the second half of the 17<sup>th</sup> century, settled in Inner Austria (mostly in Graz and Ljubljana) where they worked for the local aristocracy and clergy. In this region, often considered peripheral, the circumstances were shaped by a small and closely connected community of artists and patrons, as well as by the inexperience and the particular taste of the collectors, and the growing importation of Netherlandish paintings.

Based on analyses of surviving paintings, the study of archival sources and documents, as well as analyses of the local demand, this paper will focus on the working, marketing, pricing and networking strategies of Netherlandish painters in Austria, among them Justus van der Nypoort, Ludwig de Clerick, Almanach, Peter Auwerx, Anton Schoonjans and others. The contribution will thus shed light on the reception of these artists within the community and factors contributing to their recognition. Moreover, it will also discuss the extent to which they adjusted typically Netherlandish themes and imagery to the local taste. Finally, it will reflect on these artists' role in establishing new styles and genres in this part of Habsburg Austria.

**Tina Košak** is a postdoctoral assistant researcher at the France Stele Institute of Art History, Research Centre of the Slovenian Academy of Sciences and Arts, in Ljubljana, Slovenia. In 2011 she obtained her PhD at the University of Ljubljana with a dissertation on *Genre Scenes and Still Lifes in the Collections of the Carniolan and Styrian Nobility in the 17<sup>th</sup> and 18<sup>th</sup> Centuries*. As a doctoral candidate she received several research grants which enabled her to conduct research at the University of Amsterdam, the INHA in Paris, and the Institut für Kunstgeschichte of Graz University, Austria. In 2012/2013 she received the Ernst Mach grant for postdoctoral research on collecting and art market in Habsburg Styria in the 17<sup>th</sup> and early 18<sup>th</sup> century at the University of Graz. She teaches at the Department of Art History, University of Maribor, Slovenia.

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# Kampf ums Publikum. Die Selbstvermarktung junger Malerinnen in Paris am Ende des Ancien Régime

**Sarah Salomon** (Berlin)

Im absolutistischen Paris vergab die Krone ihre Aufträge vornehmlich an ihre eigenen Akademiemaler und erlaubte nur diesen die Teilnahme an den alle zwei Jahre stattfindenden Louvre-Salons. Jenseits der Akademie war der Zugang zur Öffentlichkeit für Künstler streng reglementiert und eingeschränkt, was ihnen die Auftragsakquise und den Aufbau von Käufernetzwerken erheblich erschwerte. Auch existierte kein umfangreiches Galeriewesen wie im 19. Jahrhundert und der Pariser Kunsthandel konzentrierte sich auf die Alte Meister und bekannte Zeitgenossen.

Zu den wenigen alternativen Ausstellungsforen gehörte die nur einmal jährlich für wenige Stunden stattfindende *Exposition de la Jeunesse* auf der Place Dauphine, deren buntes Treiben an einen öffentlichen Marktplatz erinnerte. Hier buhlte der besonders prekär arbeitende Künstlernachwuchs um die Aufmerksamkeit von Publikum, Kritikern und Käufern. In den 1770er und 1780er Jahren taten sich insbesondere die jungen Malerinnen aus der Schülerinnengeneration von Elisabeth Vigée-Lebrun und Adélaïde Labille-Guiard als Selbstvermarktungsexpertinnen hervor: Sie traten als Gruppe auf, zeigten attraktive Damenbildnisse und Selbstporträts, stellten sich neben ihre Werke und luden so die Besucher zum direkten Vergleich ein.

Das Spiel mit den Gegensätzen von Liebreiz und Professionalität, Modell und Künstlerin war gleichermaßen erfolgreich und umstritten. Einerseits sicherte es den Malerinnen die allgemeine Aufmerksamkeit und machte die *Expositions de la Jeunesse* in der öffentlichen Wahrnehmung zu einer weiblich dominierten Bilderschau – ein singulärer Vorgang in der Ausstellungsgeschichte des 18. Jahrhunderts. Andererseits befeuerte ihr Vorgehen eine kontrovers geführte Geschlechterdebatte, deren vorgeblicher Gegenstand die Unvereinbarkeit weiblichen Anstands mit dem Ehrgeiz der Berufskünstlerin war. Geleitet wurde der Disput jedoch von einer anderen, aus den ökonomischen Realitäten erwachsenden Angst: Sie galt einer neuen Gruppe von Konkurrenten, deren erfolgreiche Selbstvermarktung den Status mancher Kontrahenten gefährdete.

**Sarah Salomon** MA beendet derzeit ihre von Bénédicte Savoy betreute Promotion zum künstlerischen Leben in Paris im 18. Jahrhundert jenseits der *Académie royale de peinture et de sculpture*. In diesem Zusammenhang untersucht sie die alternativen Ausstellungsforen der französischen Hauptstadt und ihre Akteure. Hierfür erhielt sie ein Promotionsstipendium der Stiftung der Deutschen Wirtschaft und war Mitglied des Deutsch-Französischen Graduiertenkollegs *Unterschiede denken – penser les différences*. Von 2013 bis 2015 war sie zudem im Rahmen der Großen Landesausstellung zur „Meistersammlerin“ Karoline Luise von Baden (1723-1783) als wissenschaftliche Mitarbeiterin an der Staatlichen Kunsthalle Karlsruhe beschäftigt.

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# John Linnell and William Agnew: Marketing Landscapes and Nostalgia in Mid-19<sup>th</sup> Century Britain

**Barbara Pezzini** (London)

Contemporary national painting enjoyed great success in mid-19<sup>th</sup> century Britain: it commanded high prices, critical acclaim and the collectors' attention. In such a buoyant commercial setting, artists developed multiple, often co-existing, strategies for the marketing of their oeuvre: from travelling exhibitions of single sensational works (William Powell Frith, William Holman Hunt), to popularisation of their paintings through prints (John Everett Millais, Edwin Landseer), to the presentation of their whole lifestyle as a commercial operation (Frederick Leighton, Lawrence Alma-Tadema). Several enlightening scholarly investigations have so far been inclined to portray British-based artists as savvy businessmen in this grand, almost corporate, urban public setting where the relationship with the trade was shaped both by conflict and collaboration, but was principally experienced as a business connection.

Yet there were also less sensational but equally successful ways for artists to market their work in Britain. One of these models was based on the cultivation of close contacts between the artist and the dealer who supported, the former's creative output both intellectually and in practical terms – an arrangement comparable to the intimate and privileged personal relationships of avant-garde artists with dealers such as those between Durand-Ruel and the Impressionists or Kahnweiler and Picasso. This paper investigates such a model, so far less explored in a British setting, through the analysis of the relationship that the landscape painter John Linnell had with the art dealer William Agnew between 1855 and 1870. Linnell's lifestyle was remarkably different from the best-known British artists of the time: he had given up a successful career as portrait painter to concentrate on lyrical, symbolic landscapes, and lived almost self-sufficiently with his large family in the Surrey countryside where he had his studio. Yet Linnell's nostalgic idylls enjoyed wide public recognition and commanded very high prices. Linnell navigated skilfully the path between artistic freedom and commercial success.

Using new primary sources, such as the Agnew's Archive at the National Gallery and the John Linnell Archive at the Fitzwilliam Museum, the relationship with William Agnew is identified here as a key element of Linnell's success. Together, Linnell and Agnew not only devised the best marketing tactics, they also defined Linnell's artistic direction. In a workshop dedicated to artists' marketing strategies, this paper will present a study of commercial and artistic cohesion in a case not devoid of conflicts and tensions.

**Barbara Pezzini** is a London-based art historian, curator, and writer, whose main research interest is the intersection between art commerce, artwriting and artistic practice. As Index Editor of *The Burlington Magazine* she edits the digital archive of this journal and writes and researches on all matters related to the art press, with a particular focus on the early history of *The Burlington Magazine* (1900-1950). She has contributed articles on the art market to scholarly periodicals such as *The British Art Journal*,

*Visual Resources, Art Libraries Journal, Romney Society Transactions, and The Burlington Magazine.* Her current digital project, for which she is the recipient of a Monument Trust Grant, is the digitization and indexation of historical art dealers' advertisements in *The Burlington Magazine* from 1903 to the present. Since September 2014, she is the recipient of an Arts & Humanities Research Council's Collaborative Doctoral Award between The National Gallery (London) and the University of Manchester to research the relationship between this museum and the London art dealer Agnew's (1850-1950). In July 2015 Barbara has also taken up the role of Editor-in-chief for the journal *Visual Resources*, published by *Routledge/Taylor & Francis*.

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# The Peredvizhniki: Between a Commercial Partnership and an Art Movement in Late Imperial Russia

**Andrey Shabanov** (St. Petersburg)

The *Peredvizhniki* are a late 19<sup>th</sup> century group of Moscow and St. Petersburg artists who organised travelling exhibitions around the Russian provinces (in English, they are quite misleadingly known as the 'Wanderers'). Before the end of the century, the Peredvizhniki gained a reputation as an altruistically motivated and critically-minded Realist movement. This reputation eventually became cemented in Soviet-era art history and is still dominant today in both Russian and Western scholarly accounts. Focusing on the period between the group's foundation in 1870 and the publication of their twenty-fifth anniversary album in 1897, this paper proposes a different view.

Indeed, a careful analysis of the specific manner in which the Peredvizhniki initially constituted themselves as a partnership, of the way in which they chose to represent themselves and their exhibitions to the public and, finally, of the specific character of the partnership's shows and how they were critically perceived calls for a new interpretation of their activities. The present paper constitutes the first attempt to recover the Peredvizhniki's original identity and aims, thus questioning the established art-historical narratives of the group and its development.

Based on this analysis we shall see that, at least in the early period, aesthetic commitment and altruism were far less important to the group than the creation of a viable business model in an unstable and authoritarian political environment; indeed, for pragmatic reasons, the partnership not only consistently represented its membership body and shows as business-like, aesthetically neutral and public-oriented, it also assembled stylistically and thematically heterogeneous, inclusive displays. Despite all these efforts, however, contemporary critics had come to define the Peredvizhniki as a radical realist movement by the early 1880s. This paper will also demonstrate how this curious transformation came about.

**Andrey Shabanov** received an MA in Art History from the European University at Saint Petersburg, Russia (EUSPB), in 2004. In 2013 he completed his PhD at the Courtauld Institute of Art, University of London, with a thesis entitled "Re-Presenting the Peredvizhniki: a Partnership of Artists in Late 19<sup>th</sup> Century Imperial Russia". A monograph based on this thesis, translated into Russian, was published by EUSP Press in September 2015. This will be followed by a monograph in English in due course. Dr. Shabanov is a lecturer and an associate research fellow in the Department of Art History of EUSPB. His broader research interests are Russian and Western institutional art history and, in particular, the history of art exhibitions.

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# 'Wonderful Revelation': The Glasgow Boys at the Venice Biennale, 1897-1910

**Marie Cambefort-Tavinor** (London)

At the dawn of the twentieth century, Glasgow developed as a modern artistic centre both in the fine and decorative arts. Charles Rennie Mackintosh (1868-1928) and his interpretation of *Art Nouveau* as well as the Glasgow Boys with their synthesis of Realism and Impressionism no doubt greatly contributed to put their home town on the world artistic map. Yet in the latter's case, both the local and national art markets proved quite disappointing, thus prompting these artists to contribute to international exhibitions as an alternative career strategy.

Publications on the Glasgow Boys have typically acknowledged the seminal importance of the invitation to exhibit at the Munich Glaspalast Exhibition in 1890, an event which thereafter encouraged them to send works to Germany primarily (Dresden, Berlin) but also to the rest of Europe, the USA or even Russia until the First World War. Although Venice has briefly been mentioned in publications on the Glasgow Boys, not a word has so far been written on their presence at the Biennale and the reasons which prompted its organisers to invite them from the Biennale's second edition of 1897 onwards.

A look at hitherto unpublished archival material will reveal the organisers' strategy in introducing the Boys' novel artistic styles and in fostering their critical and market success in Italy in an era when the Venice Biennale was considered as 'the great picture mart of Italy'. This evidence stands in contrast with the traditional image of conservatism associated with the antebellum Biennale. It will thus offer a fresh insight into the seminal role of the organisers as taste mediators.

**Marie Cambefort-Tavinor** studied British and American literature, culture and history in France before turning to the visual arts and focussing her interest on the development of the art market and art collections. She decided to further specialise in the 19<sup>th</sup> century and early 20<sup>th</sup> century when she wrote her MA dissertation on the *Tate Gift and the National Gallery of British Art*, thereby exploring the politics of donations in late Victorian England. Currently a PhD candidate at the Royal Holloway, she researches the consumption of British paintings at the Venice Biennale between 1895 and 1914. Since 2010 she is also Assistant Tutor and Administrator at IESA London where she helps running the MA *History and Business of Art and Collecting* and teaches the history of British art and its market in the late 18<sup>th</sup> and 19<sup>th</sup> centuries.

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# **Kunstbegriff und Künstlersein in der Klassischen Moderne. Strategien der Künstler im Kampf um wirtschaftliche Selbstständigkeit und gesellschaftliche Anerkennung**

**Isabell Schmock-Wieczorek** (Halle-Wittenberge)

Anhand einer Lokalstudie, die die Genese des Kunstsystems in der Stadt Halle (Saale) zum Gegenstand hat, wird das Mit- und Gegeneinander von Akteuren aus verschiedenen Gesellschaftsbereichen analysiert. Ein Hauptaugenmerk liegt darauf, wie die bildenden Künstler sich seit der Wende des 19. Jahrhunderts als Subjekte des Kunstsystems begreifen und durch gezielte Interessenarbeit sowohl das Ziel der ökonomischen Selbstständigkeit anstreben, als auch gesellschaftliche Anerkennung einfordern.

In diesem Prozess der Emanzipation der Künstler als Berufsstand spielen vor allem die Lokalpolitik und die Öffentlichkeit eine zentrale Rolle. Die städtische Politik, die durch ihre Kunstinstitutionen (Städtisches Museum für Kunst und Kunstgewerbe, staatlich-städtische Handwerkerschule, städtisches Hochbauamt) starken Einfluss auf das Kunstsystem nimmt, wird von den Künstlern einerseits als Monopolist bekämpft, andererseits als mächtiger Korporationspartner umworben. In erster Linie geht es dabei um die Verteilung öffentlicher Mittel und um den Zugang zum Markt. Die Künstler schließen sich in Verbänden zusammen, deren Ziele von der Wahrnehmung als Berufsstand (Künstlerverein auf dem Pflug, gegründet 1905) über die utopische Neuverortung des Künstlers im Staat und dessen öffentliche Finanzierung (Hallische Künstlergruppe, gegründet 1919) bis zur nüchternen Interessenpolitik in Auseinandersetzung mit lokaler und staatlicher Politik (Wirtschaftsverband bildender Künstler, Ortsgruppe Halle a. Saale, gegründet 1923) reichen.

Neben der Analyse der Strukturen und Interessenpolitik der Künstlerverbände und anderer Akteure sind die Sozialstruktur der örtlichen Künstlerschaft sowie der zeitgenössisch stark umstrittene Kunstbegriff für die Veränderung des Kunstsystems von Bedeutung. Von besonderem Interesse für beide Ebenen – sowohl die Künstlerexistenz als auch die Debatte um den Kunstbegriff – ist das Kunstgewerbe, das sowohl in ökonomischer, sozialer und gesellschaftspolitischer Hinsicht eine Lösung für drängende Probleme der Kunst seit ihrer Autonomwerdung und neuerlichen Abhängigkeit darstellt.

**Isabell Schmock-Wieczorek** studierte Geschichte und Kunstgeschichte an der Martin-Luther-Universität Halle-Wittenberg. Seit 2011 arbeitet sie als Stipendiatin der Landesgraduiertenförderung und der Gerda Henkel-Stiftung an ihrem hier auszugsweise vorgestellten Dissertationsprojekt. Seit Herbst 2015 ist sie Kollegiatin des Internationalen Graduiertenkollegs *Bürgergesellschaft* in Halle. Im Jahr 2013 erarbeitete sie gemeinsam mit anderen Nachwuchswissenschaftlern die Ausstellung *ERWERB. Eine interdisziplinäre Ausstellung zur Reflexion künstlerischer Produktion*, die im Frühjahr 2014 in Halle präsentiert wurde.

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# The Price of Art and the Value of Artistic Labour.

## A 1975 Proposal by Adrian Piper

**Silvia Simoncelli** (Milan / Lüneburg)

In the 1960s, the art market experienced a rapid growth, fuelled by the booming economy and by the rise of a new generation of collectors – especially in the US. In the same years, artists registered growing economic pressures on the production of art and the art trade, pressures which from their point of view had also an impact on museums' activities. At the end of the decade, the Art Workers' Coalition (AWC) gave voice to the artists' discomfort with the increasing influence of the market, initiating a debate on artists' rights and on the value of their work which was grounded both in the changes in the artistic practice introduced by conceptual art and in the movement for civil rights. Carl Andre, Rosemarie Castoro and Hans Haacke, among others, contributed pivotal ideas on these issues during the first AWC public hearings; others elaborated their individual positions through artistic projects, as did Lee Lozano with *General Strike Piece* (1969) and Robert Morris through his *Peripatetic Artists Guild* (1970), while "The Artist's Reserved Rights Transfer and Sale Agreement", released by Seth Siegelaub and Robert Projansky in 1971, formalised in a contractual framework a discussion that would persist in the years to follow.

*A Proposal for Pricing Works of Art* by the conceptual artist Adrian Piper appeared in 1975 in the second issue of *The Fox* - a magazine edited by the New York members of the group Art & Language. Joining the debate on the art market and on the value of artists' labour, Piper presents a radical proposal aimed at ameliorating the artists' precarious economic conditions. In the text, Piper foresees the use of a system of remuneration based on the calculation of actual working hours, argues for the need to set a limit to speculation, and envisages a more inclusive and democratic trade model which would allow a wider number of artists to sell their work at more affordable prices.

The present paper aims at situating Piper's text within the context of conceptual art and its political discourse, and at reading her view on the art market in the context of the practice and economy of art collecting between the booming 1960s and the following decade.

**Silvia Simoncelli** received an MA in Art History and Aesthetic Philosophy at Università Statale di Milano and completed the Advanced Master in Curating at the Zürcher Hochschule der Künste. Since 2011 she is professor at Brera Art Academy in Milan and course leader of the Advanced Course in Contemporary Art Markets, at NABA, Nuova Accademia di Belle Arti in Milan. Since 2014 she lectures at Leuphana University, Lüneburg for the Komplementärstudium department. Previously, she was associated researcher at the Institute for Cultural Studies in the Arts (ICS) at the Zürcher Hochschule der Künste. Her research interests comprise institutional critique, conceptual art, the relation between art and economy, and between art and law.

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# Unter Kontrolle: Sol LeWitt als Akteur auf dem Markt für Konzeptkunst

**Martin Hartung** (Zürich)

Im April 1972, anderthalb Jahre bevor im New Yorker Auktionshaus Parke Bernet durch die Veräußerung der Scull-Sammlung einer breiten Öffentlichkeit das Potential zeitgenössischer Kunstwerke als Anlageobjekte vor Augen geführt wurde, warnte Robert Smithson, der dieses Event nicht mehr miterlebte, in einem Interview: *The artist isn't in control of his value*. Von der generellen Kritik am Sekundärmarkt abgesehen begegnete Smithson dem Galeriewesen weniger strategisch als sein zehn Jahre älterer Freund Sol LeWitt. Dieser hatte 1967 mit den Paragraphs on Conceptual Art nicht nur die Produktions- und Konstitutionsbedingungen des Kunstwerks aus den Angeln gehoben, das bald als ‚Ideenmaschine‘ außerhalb des Ateliers von Dritten ausgeführt werden sollte. Auch überwand er die traditionelle Objektbindung des Kunstwerks, die dessen Verkaufsbedingungen auf einem Markt herausforderte, der nachgerade das Prinzip des Unikats stützte. Dennoch konnte sich innerhalb der ersten Jahre nach LeWitts Ausstellungspremiere in der von Dan Graham während ihres siebenmonatigen Bestehens geleiteten New Yorker John Daniels Galerie im Jahr 1965 ein Markt für Dokumente und Anweisungen bilden, die nun wie Vexierbilder einer wirtschaftlichen Administration an die Stelle des ‚Originals‘ traten.

Inwieweit die Rationalisierung der Werkgenese mit einer Systematisierung von Verkauf und Display korrespondierte, soll anhand der bisher kaum behandelten Produktions- und Vermarktungsstrategien im Schaffen Sol LeWitts gezeigt werden. Entlang einer Analyse der aktiven Rolle des Künstlers bei der Etablierung eines Marktes für Konzeptkunst mithilfe von Galeristen in New York, wie Virginia Dwan, Max Protetch (Wash.), Seth Siegel und John Weber, soll der schmale Grat zwischen einer der Konzeptkunst inhärenten Marktkritik und dem zu Anfang mehr symbolischen als monetären Erfolg ihrer Vermarktung nachgezeichnet werden, die entscheidend dazu beigetragen hat, den Kunstmarkt in den 1960er Jahren neu auszurichten.

**Martin Hartung** ist derzeit Doktorand am Institut für Geschichte und Theorie der Architektur an der ETH Zürich, wo er am Lehrstuhl von Prof. Dr. Philip Ursprung zu Ausstellungen von Architekturprojekten auf dem Kunstmarkt forscht. Nach dem Studium der Kunstgeschichte, Ethnologie und Evangelischen Theologie an der Martin-Luther-Universität Halle-Wittenberg (2002-2007) arbeitete er als Assistentenkurator am Vitra Design Museum in Weil am Rhein (2009/2010), war Wissenschaftlicher Volontär am Museum für Neue Kunst des ZKM in Karlsruhe (2010/2011) und von 2011-2013 Curatorial Assistant am Department of Media and Performance Art des Museum of Modern Art in New York, wo er mit Sabine Breitwieser unter anderem die Ausstellungen *Performing Histories* (2012), *Christian Marclay – The Clock* (2012) und *Isaac Julien: Ten Thousand Waves* (2013) kuratierte. Von Martin Hartung sind Aufsätze zur Neueren Kunst-, Design- und Architekturgeschichte erschienen; zuletzt *Modellfunktionen: Maßstäbe der Wirklichkeit*, im Rahmen der 2014 von Eva Schmidt am Museum für Gegenwartskunst in Siegen kuratierten Ausstellung *Was Modelle Können*.

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# **An Oeuvre Shaped by the Buyers' Tastes? Robert Mapplethorpe's Selling Strategy and Its Impact on His Work**

**Jonathan Maho** (Paris)

Known as an agent provocateur and an artist whose work raised controversies, Robert Mapplethorpe (1946-1989) is also famous for having built a career with photographs made to please art collectors. Although he started working with photography in order to foster his nostalgic relationship to explicit images (the ones he discovered, censored, as a teenager), he produced a significant amount of still-lives and portraits that do not correspond to that idea. How did Mapplethorpe, an artist interested in photography as a "revealing" medium arousing strong feelings, end up producing so many unadventurous prints too tame to elicit the overwhelming experience that he wished to achieve with his photography?

The answer might be found in his interviews and private correspondence. Mapplethorpe confessed having changed his focus in order to be able to sell his work in galleries. Discouraged by several attempts to commercialize his early unique works (collages, polaroids or hand painted photographs), Mapplethorpe decided in the late 1970s to adapt his art to fit with the collectors' expectations. "I think I should be a little less concerned with the bizarre aspect of any work if in fact I'm interested in having my work catch on; (I should) sell the public flowers... things that they hang on their walls without being uptight", he once said. This is what led the photographer to move away from an art that, to him, was meant to "take your breath away", "retain that feeling" and be "uniquely (his) own". It also changed the way his whole achievement as a photographer has been understood: the man who, as George Dureau said, "ran himself like a department store", became appreciated for his so-called formalist silver-gelatin prints – whereas the works that didn't sell (and that are often more interesting) stayed in the drawers.

In my presentation, I propose to consider the development of Mapplethorpe's career at the turn of the decade as exemplary, showing how an artist can be considered for what he sells more than for what his work is actually about. This presentation is based on a chapter of my PhD dissertation and on the research that I conducted in 2014 at the Getty Research Institute in the *R. Mapplethorpe Archive*.

**Jonathan Maho** is an art historian and researcher. Since 2011 he has been registered for his PhD in English studies at the Sorbonne Paris Cité — Université Diderot (Paris). His dissertation addresses the reception of R. Mapplethorpe's work, retracing the evolution of the critical discourse with regards to its deficiencies in the polemical context of the Culture Wars. His research interests are in curatorial studies, psychoanalysis and photography, focusing on issues dealing with censorship, sexuality and photo-retouching.

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# Artists as Workers. Labour Conditions in the Brazilian Art Market

**Ana Letícia Fialho / Marta Ramos-Yzquierdo** (São Paulo)

*Artists as workers* is an independent research project devoted to the labour conditions of artists working in Brazil through a quantitative survey and qualitative interviews carried out by Ana Leticia Fialho and Marta Ramos-Yzquierdo. The investigation intends to analyse, from a sociological and curatorial perspective, the process of professionalization of contemporary artists, and the manner in which they deal with different 'markets' – i.e. the institutional market, the academic market and the market strictu sensu; it also aims to investigate what the relations between the artists and such markets reveal about the social and economic systems and about the place and the role of the actual artworks within these systems.

The study arose from a question which came up during a conversation with the Mexican artist Felipe Ehrenberg (1942), who lived in Brazil between 2000 and 2014: "How do you, artist, pay your bills at the end of the month?"

Two central points emerged from the dialogue: the first concerns the interaction of artists with the field of economics and of labour, and the second deals with the perception of artists of their role and work in the current neo-liberal system.

The first phase of the research, currently under development, comprises an online survey and qualitative interviews about the labour conditions of artists in Brazil, and also surveys critical data produced earlier, in particular the Latitude Sectorial Study, a study of the contemporary art market in Brazil, coordinated by one of the authors. This study shows that in the past years the Brazilian contemporary art market registered remarkable growth, evident in the opening of a number of new galleries and a strong increase in business performance, leading to a significant increase in earnings of over 20% per year between 2010 and 2013. In 2013, an average of 15% of the artists represented by contemporary galleries in Brazil had just been introduced to the market. But how is this recent expansion of the art market in Brazil affecting contemporary artists? Are they professionalizing themselves and are they more likely to make a living out of their artistic practices at present (or in the near future)? Is the entrance into the market affecting the models of artistic production?

We are currently testing the main topics of the new research and the questionnaire by means of informal conversations, public round tables and meetings with artists, researchers, curators, directors of art spaces and other agents in the art system. We would like to share the first findings and initial hypotheses with the participants of The Fourth Workshop of the Forum Kunst und Markt, in order to contribute to the proposed discussions and fully benefit from the dialogue that unfolds to further develop our project.

**Ana Letícia Fialho** is an art market expert who has been publishing a yearly report on the contemporary art market in Brazil since 2011: *Latitude Sectorial Study – The contemporary art market in Brazil* (the 4th edition was released by September 15, 2015).

She holds a Law degree from the Universidade Federal do Rio Grande do Sul, Brazil, 1997; an MA in Gestion et Développement de Projets Culturels from the Université de Lyon II, France, 1999; and a PhD in Sciences of Art and Language from the École des Hautes Etudes en Sciences Sociales (EHESS), Paris/2006. She is currently a postdoctoral research fellow at IEB/USP: Instituto de Estudos Brasileiros/Universidade de São Paulo and a guest professor in Economics of Culture at the Faculdade de Economia, Universidade Federal do Rio Grande do Sul.

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**Marta Ramos-Yzquierdo** is an art historian from the Universidad Complutense de Madrid (UCM), Madrid. She holds an MA in Cultural Management from the Instituto Ortega y Gasset and has a diploma in Corporate Communications from the Universidad de los Andes de Santiago de Chile. She has participated in several projects in museums and art centres in Spain and in Chile and, since moving to Brazil in 2009, has worked with artists, galleries and institutions to develop exhibitions and other events in which she reflects on the current figure of the artist and how the creative process in the arts can position itself in society.

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