

# CONFERENCES AND EVENTS

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*Multiple Art Markets  
in an Expanding World:  
Artists, Agents, Networks, Exchange*  
Seventh Annual Conference  
of The International Art Market  
Studies Association,  
Melbourne, Australia, 11-13 July 2024

The University of Melbourne hosted the 2024 annual conference of The International Art Market Studies Association (TIAMSA). TIAMSA is an international professional and academic organization dedicated to the study of art markets of all regions and periods and to developing an infrastructure which supports both research and networking among art market professionals and scholars working in the area. Its membership comprises both individual members (collectors, art world professionals, scholars, and students from across a wide range of disciplines), as well as corporate, institutional, and association members.

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The 2024 conference was run as a three-day program of themed research presentation sessions and allied collateral events that were made free to the public, and that included both in person and online paper presentations. Building on the success of previous conferences held in Brussels, Berlin, Edinburgh, Lisbon, Vienna, and London, the 2024 Melbourne TIAMSA conference received a very strong field of paper proposals with 64 selected via a peer review process that was undertaken by the Conference Advisory Sub-Committee. The in-person presentations included contributions from academics, museum and art market professionals who travelled to the University of Melbourne from such diverse locations as Italy, Poland, Croatia, Portugal, Brazil, USA, UK, Belgium, China, HK, Japan, India, Germany, Switzerland, Brazil, and Austria. Australian delegates included presenters from Adelaide, Sydney, the Northern Territory, and range of other locations. The Conference welcomed online presenters from USA, UK, China, HK, Switzerland, Italy, Germany, France, Puerto Rico, France, Brazil, The Netherlands, UAE, South Korea, Canada, Belgium, Spain, and Sydney, Australia.

The conference, “Multiple Art Markets in an Expanding World: Artists, Agents, Networks, Exchange”, was the first TIAMSA conference to be held outside Europe. It attracted over 1,480 registrations for both in person and online conference attendance across its three days. This strong response signals a growing interest and opportunity to expand our networks within the Australasia region and beyond. The papers, themes, and panel sessions also stood out in reflecting the geographic and cultural diversity that we aim to foster at the University of Melbourne.

The conference was opened by Uncle Bill Nicholson who delivered the official Welcome to Country ceremony to the 400 lecture attendees. The Welcome to Country allows First Nations Traditional Owners/Custodians to give their blessing to the event and only an authorized representative from the Traditional Clan of the location at which the conference is held is able to provide a Welcome to Country. This was then followed by the keynote lecture that was presented by Francesca Cubillo, Executive Director, First Nations Arts and Culture, Creative Australia. Francesca Cubillo is a proud Yanuwa, Larrakia, Bardi, and Wardaman woman from the Top End of the Northern Territory. Francesca was a curator at the South Australian Museum, followed by curatorial appointments at the National Museum of Australia, the Museum and Art Gallery of the Northern Territory, and the National Gallery of Australia, where she was Senior Curator of Indigenous Art. Francesca Cubillo’s keynote lecture was made possible by the generous support of the Australian Institute of Art History in presenting the TIAMSA Melbourne 2024 Keynote Lecture.

The TIAMSA Melbourne Conference 2024 sought to engage with current and emerging perspectives on the art market with a particular focus on the implications and challenges created by the continuously evolving and expanding diversified world art markets of the 21st century. It comprised three days of in-

dividual research sessions exploring both historical and contemporary perspectives on the following topics:

- 1) multiple art markets across an expanded field of diverse artworlds;
- 2) First Nations and the art market;
- 3) art and value;
- 4) museums, provenance, and the art market;
- 5) women and the art market;
- 6) actors, agency, and self-determination: artists negotiating shifting art worlds;
- 7) auctions and the secondary market;
- 8) dealers, curators, collectors, and other art market agents;
- 9) donors, philanthropists, and private museums;
- 10) ethics and art markets across media;
- 11) intangible art markets;
- 12) art markets in the digital realm;
- 13) biennales, art fairs, and the circulation of art across art world networks.

The conference's collateral events began with a well-attended Student Masterclass that was convened by Georgina S. Walker (University of Melbourne), Kathryn Brown (Loughborough University), and Adelaide Duarte (Universidade NOVA de Lisboa). On the afternoon of the second day, the conference then moved beyond the University campus to offer interstate and international delegates a series of specially curated site visits to leading Melbourne art institutions. Delegates were able to meet and to hear from the curators of Australian and First Nations art at the Ian Potter Centre, National Gallery of Victoria, Australia; from the curators of the Australian Centre for Contemporary Art and Buxton Contemporary Museum, and from the specialist commercial staff of Anna Schwartz Gallery, Tolarno Galleries, and D'Lan Contemporary. The conference's program of events also included the book launch of Christopher R. Marshall's 2024 Princeton University Press monograph, *Artemisia Gentileschi and the Business of Art* that was co-hosted by Co.As.It/Italian Assistance Association, Melbourne.

TIAMSA Melbourne 2024 also included a special session on "Contemporary art and the South Korean art market" that was co-convened with the support of Sotheby's Institute of Art, London. This session explored the recent growth and development of the contemporary art market in South Korea, seeking to shed light on the institutions and organizations sustaining the rapid growth of this market across the public, private, and commercial sectors. The panel identified current and future career trajectories for a range of local artists and considered potential strategies through which these artists might succeed in achieving international recognition. It concluded by examining the challenges and opportunities associated with sustaining the growth of the South Korean art market and put forward possible factors contributing to the development of this unique cultural ecosystem.

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Besides the previously mentioned generous support that was provided by The Australian Institute of Art History and Sotheby's Institute of Art, London, TIAMSA Melbourne 2024 was also made possible by the University of Melbourne and the Faculty of Arts in making available the lecture theatre and the many venues drawn upon for the conference, together with allied technical support. The Conference also received generous support from the School of Culture and Communication's Head of School Investment Fund Grant which enabled the conference organizers to develop a stand-alone website for the conference. Finally, the Conference was enriched by a series of travel stipends that were generously provided by TIAMSA and that enabled a number of early career researchers and PhD students to travel to Melbourne to present their papers in person. Their presence helped to further reinforce the overall message of global diversity and inclusive collegiality that the conference sought to foster at the host venue of the University of Melbourne during July 2024.