

LECTURE ABSTRACT

THE ART MARKET IN THE 20TH AND 21ST CENTURIES: MAPPING A STILL UNWRITTEN HISTORY

Lecture at the Palácio do Correio Velho, Lisbon, Friday, 20 October, 6pm

Beginning with a brief overview of the speaker's family history, this lecture will outline the development of the art market in the 20th century and the changing role of different business models. In view of the recent attention to provenance research, it will then turn to the growing importance of the study of art market history. The lecture will conclude by pointing to the challenges that still face students of this subject – and how they might be overcome.

WORKSHOP ABSTRACT

THE ART MARKET DICTIONARY – THE CHALLENGE OF RAW DATA

*A Workshop for the students of Mercados da Arte Contemporânea no Mundo Global,
Instituto de História da Arte, Universidade Nova de Lisboa*

19 October 2017, 6pm to 9pm

Dr. Johannes Nathan (Nathan Fine Art / TU Berlin)

The consensus is growing that the market has played a major role in art history. Expanding research areas such as art market studies, the history of collecting, art historiography, and provenance research highlight the need for a specific reference tool on the market in which information and historical narratives work together to illustrate how the trade operated, who was in it, and when.

The Art Market Dictionary (AMD) aims to fill this gap by providing an essential resource for scholars, art world professionals, journalists, and collectors. The AMD is the first encompassing reference work on the art market, covering Europe and North America since 1900. It will provide information on auction houses, art fairs, commercial galleries, art dealers and agents. The assembled facts will not only be published in print but will also be searchable in an online database.

Each entry will supply basic factual information followed by a brief historical or biographical narrative illustrating a company's or person's role in the market. Apart from providing central data – such as dates of foundation and closing, addresses, staff, specialization, etc. – entries will also outline principal activities

by listing major exhibitions, clients, regular partners, and major artists whose works were sold. Selected bibliographies will facilitate further research, as will information on archival material and its whereabouts. By assembling this pool of data, the AMD will not only allow scholars to locate specific information, it will also enable research on the relationships, economics, and significant trends that have shaped the art world.

DR. JOHANNES NATHAN (j.nathan@nathanfineart.com)



Johannes Nathan received his BA from New York University and his MA and PhD from the Courtauld Institute of Art in London with a dissertation on the working methods of Leonardo da Vinci (1995). He then taught art history at the University of Berne until 2001 when he became director of his family's Galerie Nathan in Zurich – now Nathan Fine Art in Zurich and Potsdam – a business that was originally established in Munich in 1913. He has taught Renaissance art history and the history of the art market at the universities of Berlin (TU), Cologne, Leipzig, New York (NYU) and Zurich.

For De Gruyter Publishers Berlin he currently directs the *Art Market Dictionary* for which he serves as Editor-in-Chief (due out in 2019; cf. www.artmarketdictionary.info). Together with Bénédicte Savoy and Dorothee Wimmer he co-founded in 2012 the *Forum Kunst und Markt* at TU Berlin (www.fokum.org), a platform for art market research which hosts lectures, conferences and the *Journal for Art Market Studies*.

He is chairman and a founding member of *TIAMSA – The International Art Market Studies Association* (www.artmarketstudies.org) and also serves on the Board of the Swiss Art Dealers' Association, on the Advisory Board of the *Deutsches Dokumentationszentrum für Kunstgeschichte – Foto Marburg* and on the Scientific Committee of the *Repertoire of the Art Market in France, 1940-1945*, a project hosted by the *Institut national d'histoire de l'art – INHA, Paris* and *TU Berlin*. Among his publications are *The Enduring Instant. Time and the Spectator in the Visual Arts* (co-edited with Antoinette Friedenthal) and *Leonardo da Vinci. The Complete Drawings* (co-authored with Frank Zöllner).