

THE GREAT ART SHOWS

2011 - 2012

2011 - 2012



The Great Art Boom 1970 1997

Iain Robertson



The Great Art Boom 1970 1997:

The Great Art Boom, 1970-1997 Christopher Wood, Duncan Hislop, 1997 Item is a survey of art market prices consisting of an historical essay followed by an analysis of the prices of the best selling artists of the years 1970 1997 Page 7 Information supplied by the Art Sales Index Anonymous Art at Auction Anne-Sophie V. Radermecker, 2021-05-25 Working with a data set accounting for 13 000 auction sales results Anne Sophie V Radermecker explores what contemporary buyers value when purchasing paintings of unknown or uncertain authorship and which variables influence price formation mechanisms in this market segment The principle finding of this book is not only that historical names matter in the art market but so do all other alternative identification strategies that art market players use to label anonymous paintings Indirect names provisional names and spatiotemporal designations function as substitutes for real names that simulate identities create ex post stories around the artworks offered for sale and consequently reduce information asymmetry about an artist s identity with at time quite unexpected effects on price **Understanding International Art Markets and Management** Iain Robertson, 2005-10-26 This groundbreaking text brings together experts in the field of visual art markets to answer some fundamental questions Is art a good investment Why is the art market dominated by America and Western Europe Where are the key emerging markets and what are the next good buys in art Providing readers with an understanding of the challenges facing art market makers dealers auctioneers collectors and artists and the decision making process experienced by market players and investors this exciting text merges the key theories with examples of practice in a highly accessible style Written by an international array of experts from the US the UK and China this book is essential reading for all those studying or interested in art markets and management **Understanding Art Markets** Iain Robertson, 2015-10-30 The global art market has recently been valued at close to 50bn a rise of over 60% since the global financial crisis These figures are driven by demand from China and other emerging markets as well as the growing phenomenon of the artist bypassing dealers as a market force in his her own right This new textbook integrates updates and enhances the popular aspects of two well regarded texts *Understanding International Arts Markets* and *The Art Business* Topics covered include Emerging markets in China East Asian South East Asian Brazilian Russian Islamic and Indian art Art valuation and investment Museums and the cultural sector This revitalized new textbook will continue to be essential reading for students on courses such as arts management arts marketing arts business cultural economics the sociology of arts and cultural policy *Rogues and Scholars* James Stourton, 2025-02-04 A colorful and fast moving account of how postwar London became the global center of the art market a story of Impressionist masterpieces dodgy dealers and ground breaking financial transactions On October 15 1958 Sotheby s of Bond Street staged an event sale of seven Impressionist paintings belonging to Erwin Goldschmidt three Manets two C zannes one Van Gogh and a Renoir Kirk Douglas Anthony Quinn and Somerset Maugham were there as celebrity guests The seven lots went for 781 000 at the time the highest price for a single sale The event established London

as the world center of the art market and Sotheby's as an international auction house. It began a shift in power from the dealers to the auctioneers and paved the way for Impressionist paintings to dominate the market for the next forty years. Sotheby's had pulled off a massive coup by capturing the Impressionist market from Paris and New York and now began its inexorable rise opening offices all over the world. A huge expansion of the market followed accompanied by rocketing prices, colorful scandals and legal dramas. London transformed itself from a fusty place of old master painting sales to a revitalized center of contemporary art crowned by the opening of Tate Modern in 2000. The Tate Modern successfully united new and mostly foreign money in London with the art world offering its patrons a ready-made sophisticated social milieu alongside dealers in contemporary art. In a vibrant and briskly paced style James Stourton tells the story of the London art market from the immediate postwar period to the turn of the millennium. While Sotheby's is the lynchpin of this story Stourton populates his narrative with a glorious rogue's gallery of eccentric scholars, clever amateurs, brilliant emigrants and stylish grandees with a flair for the deal.

The Artist as Economist Sophie Cras, Cécile Whiting, 2019-11-05 This groundbreaking examination of the intersection between artistic practice and capitalism in the 1960s explores art's capacity to reflect on and reimagine economic systems and our place within them.

Art for Sale Dirk Boll, 2023-12-18 Record prices and substantial profits have been and still are being achieved on the art market. Yet anyone who wants to get involved needs to be informed what distinguishes the English type of auction from one in the Netherlands. What differentiates a vintage from a period modern or estate print? Dirk Boll, managing director of Christie's in Zurich, explains this and other technical terms while providing us with insight into the rapidly changing art market, the increasingly symbiotic relationship between auctioneers and art dealers, the strategies used by the big auction houses recognizing and creating trends, the profiles of the individual art fairs promising new areas for collectors and the future development of the art market. Are just some of the fascinating themes the expert knowledgeably and humorously deals with in concise chapters. A trained lawyer Boll is as competent at shedding light on the legal parameters regulating the acquisition of art as he is in elucidating the difficulties surrounding looted art and restitution procedures. German edition ISBN 978 3 7757 2814 0 Language English.

Dictionary of Artists' Models Jill Berk Jimenez, 2013-10-15 The first reference work devoted to their lives and roles, this book provides information on some 200 artists' models from the Renaissance to the present day. Most entries are illustrated and consist of a brief biography, selected works in which the model appears, with location, a list of further reading. This will prove an invaluable reference work for art historians, librarians, museum and gallery curators as well as students and researchers.

Auctioneers Who Made Art History David Nash, Amie Siegel, Dr. Stephanie Tasch, Judd Tully, Brigitte Ulmer, Wolfgang Wittrock, Ursula Bode, Dirk Boll, Barbara Bongartz, This Brunner, Walter Feilchenfeldt, Celina Fox, James Goodwin, Rose Maria Gropp, Albert Kriemler, Daniella Luxembourg, Christopher Maxwell, 2020-11-18 Procurement analysis, sales planning, customer orientation, brand management: the art market is changing more rapidly than ever before. The price that a work of art commands

influences its place in the art historical canon Auction houses have become dominant avenues of distribution as have art fairs galleries and art dealers Even today the ritual dramaturgy of the auction resembles an archaic competition which can leave participants speechless and captivate bystanders At the center of the action is the auctioneer whose performance is increasingly critical to the success of the auction With portraits of auctioneers this volume tells the story of the art auction business Key events that played out in cities such as New York Paris Zurich Berlin Stuttgart and Pompeii come alive and show how the auctioneer is emerging from the anonymity of a service provider and stepping into the limelight as the star of the show *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

Unveiling the Magic of Words: A Overview of "**The Great Art Boom 1970 1997**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**The Great Art Boom 1970 1997**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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The Great Art Boom 1970 1997 Introduction

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