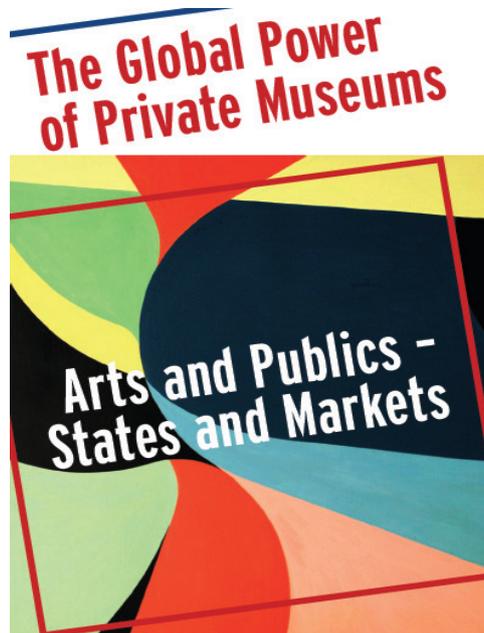


The Global Power of Private Museums: Arts and Publics – States and Markets

International Symposium of the Centre for Art Market Studies at TU Berlin in cooperation with the Forum Transregionale Studien and its research programme Art Histories and Aesthetic Practices



Venue and Date:

Technische Universität Berlin
Senatssitzungssaal H 1035/1036
Straße des 17. Juni 135, 10623 Berlin
16-17/11/2017

Forum Transregionale Studien –
Wissenschaftskolleg zu Berlin
Wallotstraße 14, 14193 Berlin
18/11/2017

Concept:

Dorothee Wimmer (Forum Kunst und
Markt / Centre for Art Market Studies)
Julia Voss (Fellow of the Lichtenberg Kol-
leg, Georg-August-Universität Göttingen /
Leuphana Universität Lüneburg)

Hannah Baader (Art Histories and Aesthe-
tic Practices / Kunsthistorisches Institut in
Florenz)
Georges Khalil (Forum Transregionale
Studien)

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DER GERDA HENKEL STIFTUNG

The Global Power of Private Museums: Arts and Publics – States and Markets

International Symposium

Berlin, Germany

16–18 November 2017

The history of state or public museums has been the focus of numerous symposiums and publications. Yet astonishingly little research has taken private museums in consideration, even though the number of private art museums has risen dramatically over the past two decades. According to the International Council of Museums (ICOM), there are now more private museum spaces in the world than public ones. The majority of these museums are in China, South Korea, the US and Germany, though private museums have been established also in Brazil, Canada, Denmark, Egypt, France, India, Indonesia, Russia, Turkey and Ukraine, among other countries.

At this year's international symposium of the Centre for Art Market Studies at TU Berlin – organised in cooperation with the Forum Transregionale Studien and its research programme Art Histories and Aesthetic Practices – participants will be exploring the background, mechanisms and consequences of a phenomenon that may be referred to as the „global power of private museums“:

- What are the reasons behind the current boom in private museums? Are there regional, national or country-specific differences? If so, are these rooted in historical, geographical, political, social, economic or cultural causes?
- Who are the key players (entrepreneurs, private collectors, museum directors, advisors, art dealers, artists, activists, etc.)? And who are the visitors (local public or communities, tourists, children, etc.)?
- What kind of art is acquired, collected, exhibited and, in some cases, resold on behalf of these museums?
- How are the artworks staged, displayed, contextualised and made publicly accessible?
- Do private museums cooperate with, compete with, or take the place of state/public institutions? Are they established for the long term (endowment capital, etc.) or – at least initially – only for the current generation?
- What role do the mechanisms of the contemporary art market play in the development of these collections? How much power do private collectors and their advisors have in this market? In which networks are they actively involved? How do art market institutions respond to this situation? And how does this affect the process of establishing artists and specific art forms?
- What impact do government subsidies such as tax breaks (e.g. on inheritance tax or value-added tax) have on collector's decisions to establish their own museum instead of supporting state/public museums with their own works/collections?
- What additional role is played by foreign cultural policy practices or cross-border incentives of international art exchange programs in this context?

PROGRAMME

THURSDAY, 16 NOVEMBER

Venue: TU Berlin, Senate Room H 1035/1036, Straße des 17. Juni 135, 10623 Berlin

18:00 Registration

18:15 Welcome and introduction:

Bénédicte Savoy (Berlin / Paris)

Dorothee Wimmer (Berlin)

Julia Voss (Göttingen / Lüneburg)

PANEL DISCUSSION

State/Public/Private Museums: Challenges and Dynamics in a Global Art World

Moderation: Julia Voss (Göttingen / Lüneburg)

18:30 On the Podium:

Hannah Baader (Florenz / Berlin)

Axel Haubrok (Berlin)

Christiane Lange (Stuttgart)

Sonja Mejcher-Atassi (Beirut / Berlin)

19:30 Reception

FRIDAY, 17 NOVEMBER

Venue: TU Berlin, Senate Room H 1035/1036, Straße des 17. Juni 135, 10623 Berlin

10:00 Registration

10:30 Welcome and introduction:

Dorothee Wimmer (Berlin)

Julia Voss (Göttingen / Lüneburg)

SECTION I

Old Fashion – new Branding? The “Privatization” of Art Museums in Europe

Chair: Dorothee Wimmer (Berlin)

10:45 Anja Grebe (Krems)

The Politics of Public-Private Partnerships: Museum Case Studies from Germany and Austria

11:15 Ronit Milano (Be'er Scheva)

The Power of the Brand: The Economic Instrumentality of Private Museums in France and Ukraine

11:45 Coffee Break

12:00 Waltraud M. Bayer (Wien)

Private Art Museums in post-Soviet Russia

12:30 Kathryn Brown (Loughborough)

The Privatization of Public Museum Culture and the Future of Art History

13:00 Lunch Break

SECTION II

Public-Private Partnerships? Global/Local Museum Centres

Chair: Georges Khalil (Berlin)

15:00 Oscar Salemink (Copenhagen)

City of Art: State, Market, Museums and the Urban Reinvention of Shanghai

15:30 Deepti Mulgund (New Delhi)

To the Nation, to the World? Two Moments of Museum-Making in India

16:00 Maurício Barros de Castro (Rio de Janeiro)

The Global/Local Power of the Inhotim Institute: contemporary art, and private museums in Brazil

16:30 Coffee Break

KEYNOTE LECTURE

18:00 Wendy Shaw (Berlin)

Privatizing the Republic: Museums, Markets, and Global Ambitions in Contemporary Turkey

SATURDAY, 18 NOVEMBER

Venue: Forum Transregionale Studien, Seminar Room, Wallotstraße 14, 14193 Berlin

10:00 Welcome and introduction:

Hannah Baader (Florenz / Berlin)

Georges Khalil (Berlin)

SECTION III

Politics and Cultural Properties: Private Museums in Context

Chair: Hannah Baader (Florenz / Berlin)

10:15 Reema Salha Fadda (Oxford)

Towards a Transnational Museum? Negotiating the Political Economy of Cultural Production in Palestine

10:45 Mai Lin Tjoa-Bonatz (Frankfurt am Main) / Filemon Hulu (Gunungsitoli)

Manifestations of Cultural Property: Private Community Museums in Indonesia

11:15 Coffee Break

11:30 Peggy Levitt (Boston)

The Imagined Globe: Remapping the World Through Public Diplomacy at the Asia Society

12:00 Matthew Elliott Gillman (New York)

Custodians, Collections, Communities: The Aga Khan Museum in Toronto

12:30 Stephennie Mulder (Austin / Berlin)

Some Remarks on Private and Public Art Crime and Trade in Times of War

13:00 Close of the Symposium

INFORMATION

Forum Kunst und Markt

www.fokum.org und | www.kuk.tu-berlin.de/menue/forum_kunst_und_markt/

Forum Transregionale Studien

<http://www.forum-transregionale-studien.de/nc/startseite.html>

Art Histories and Aesthetic Practeces

<http://www.art-histories.de/aktuelles.html>

The international symposium "The Global Power of Private Museums: Arts and Publics – States and Markets" is funded by the **Fritz Thyssen Foundation**. The media partner is **L.I.S.A. Das Wissenschaftsportal der Gerda Henkel Stiftung**.

Convenors:

- Technische Universität Berlin: Bénédicte Savoy (Fachgebiet Kunstgeschichte der Moderne / Collège de France, Paris), Dorothee Wimmer (Forum Kunst und Markt / Centre for Art Market Studies)
- Julia Voss (Fellow of the Lichtenberg Kolleg, Georg-August-Universität Göttingen / Leuphana Universität Lüneburg)
- Forum Transregionale Studien: Hannah Baader (Art Histories and Aesthetic Practices / Kunsthistorisches Institut in Florenz), Georges Khalil

Bénédicte Savoy is head of the Chair of History of Modern Art at the Technische Universität Berlin. Since 2015, she has held a professorship at the Collège de France in Paris at the Chair of Cultural History of Artistic Heritage in Europe, 18th – 20th Century. Bénédicte Savoy studied art history, German literature and history in Paris and Berlin and obtained her doctorate under Michel Espagne with a thesis on the French theft of art in Germany during the Napoleonic occupation. She has received numerous awards for both her research work and her academic teaching. In 2016, she was awarded the Gottfried Wilhelm Leibniz Prize by the Deutsche Forschungsgemeinschaft. She has published widely on topics related to her three main fields of research: art theft and looted art in a global context, transnational museum history and cultural transfer in Europe. Her most recent books include: "Objets du désir. Désirs d'objets. Histoire culturelle du patrimoine artistique en Europe, XVIIIe-XXe siècle" (2017). In 2017, Bénédicte Savoy initiated the international research cluster "translocations" investigating the displacement of cultural assets from a historical perspective.

Dorothee Wimmer is director of the Forum Kunst und Markt / Centre for Art Market Studies which she founded in 2012, together with Bénédicte Savoy and Johannes Nathan, at the Technische Universität Berlin. She studied art history, Romance studies, history, and German philology in Freiburg i. Br., Paris, and Berlin. In 2003, she earned her PhD on the idea of man in French art, literature, and philosophy about 1960 at the Freie Universität Berlin. From 2003 to 2006, she was Academic Trainee and Scientific associate at the Neues Museum Weserburg Bremen, and in 2006, Fellow at the Centre allemand d'histoire de l'art in Paris. She has lectured in Bremen and Berlin (FU and TU) since 2004. From 2011 to 2017, she took over as the chair of the Richard-Schöne-Society für Museumsgeschichte. In 2015, she was awarded a Library Research Grant at the Getty Research Institute in Los Angeles for her book project "Rembrandt in the National Socialism". Her research and publications explore the history, theories, and practices of art collecting and the art market as well as the relationships between art, politics, and economics.

dorothee.wimmer [at] tu-berlin.de

Julia Voss is honorary professor for art history at Leuphana University of Lüneburg and currently Fellow at the Lichtenberg-Kolleg – The Göttingen Institute for Advanced Study. Her PhD was on art and science in the 19th Century published as “Darwin’s Pictures. Views of Evolutionary Theory, 1837-1874” (S. Fischer 2007, Yale University Press 2010). For ten years, she was the visual arts editor of Frankfurter Allgemeine Zeitung and deputy head of its cultural section. Recently she returned to academia with a book project on the Swedish pioneer of abstraction, Hilma af Klint. She has published widely on contemporary art, exhibitions, museums and the art market. In her book “Hinter weißen Wänden” [Behind the White Cube] (with Philipp Deines), she explored the interconnections between art production and the art market, as well as its public and private interests. In 2016/17, she was Fellow at the Berlin Institute of Advanced Studies.

julia.voss [at] leuphana.de

Hannah Baader is Permanent Senior Research Scholar at Kunsthistorisches Institut Florenz, Max-Planck-Institut. She is Programme Director of “Art Histories and Aesthetic Practice” at Forum Transregionale Studien, Berlin and of “Connecting Art Histories in the Museum”, a cooperation between KHI Florence and Staatliche Museen zu Berlin. After studying art history, law and philosophy in Berlin and Vienna, she obtained her doctorate at FU Berlin. She received grants from Gerda-Henkel Stiftung, the Getty Research Institute, Los Angeles (2014 and 2016) and the Getty Foundation (2010-2016), was a guest at Max-Planck-Institute for the History of Science, Berlin and worked at FU Berlin (2004-2007) as well as at Bibliotheca Hertziana in Rome (2001-2003). From 2007 to 2012, she was Head of Max-Planck-Minerva Research Group “Art and the Cultivation of Nature 1200-1650” and, from 2010 to 2015, she lead together with Kavita Singh the Max-Planck Partner Group “The Temple and the Museum” at JNU, New Delhi. In 2017, she was Visiting Professor at University of Heidelberg, Cluster of Excellence “Asia and Europe in a Global Context”. Currently, she is working on a book on the Iconology of the Sea, the History of Collecting and on a coauthored volume on “Art and Globalization before the Beginning of the Modern Age”, together with Avinoam Shalem and Gerhard Wolf.

Baader [at] khi.fi.it

Georges Khalil is the Academic Coordinator of the Forum Transregionale Studien. He is also responsible for the research programme “Europe in the Middle East—The Middle East in Europe” (EUME). Georges Khalil studied History, Political Science and Islamic Studies in Hamburg and Cairo, and European Studies at the Europa-Kolleg Hamburg. He was the Coordinator of the “Working Group Modernity and Islam” (AKMI) at the Wissenschaftskolleg zu Berlin from 1998-2006. He is co-editor of “Di/Visions. Kultur und Politik des Nahen Ostens” (together with Catherine David and Bernd Scherer, 2009), “Islamic Art and the Museum. Approaches to Art and Archeology of the Muslim World in the Twenty-First Century” (together with Benoit Junod, Stefan Weber and Gerhard Wolf, 2012) and “Commitment and Beyond: Reflections on/of the Political in Arabic Literature since the 1940s” (together with Friederike Pannewick, 2015).

georges.khalil [at] trafo-berlin.de

Panel Discussion

**State/Public/Private Museums:
Challenges and Dynamics in a Global Art World**

Moderation: Julia Voss (Göttingen / Lüneburg)

Hannah Baader is Permanent Senior Research Scholar at Kunsthistorisches Institut Florenz, Max-Planck-Institut. She is Programme Director of "Art Histories and Aesthetic Practice" at Forum Transregionale Studien, Berlin and of "Connecting Art Histories in the Museum", a cooperation between KHI Florence and Staatliche Museen zu Berlin. After studying art history, law and philosophy in Berlin and Vienna, she obtained her doctorate at FU Berlin. She received grants from Gerda-Henkel Stiftung, the Getty Research Institute, Los Angeles (2014 and 2016) and the Getty Foundation (2010-2016), was a guest at Max-Planck-Institute for the History of Science, Berlin and worked at FU Berlin (2004-2007) as well as at Bibliotheca Hertziana in Rome (2001-2003). From 2007 to 2012, she was Head of Max-Planck-Minerva Research Group "Art and the Cultivation of Nature 1200-1650" and, from 2010 to 2015, she lead together with Kavita Singh the Max-Planck Partner Group "The Temple and the Museum" at JNU, New Delhi. In 2017, she was Visiting Professor at University of Heidelberg, Cluster of Excellence "Asia and Europe in a Global Context". Currently, she is working on a book on the Iconology of the Sea, the History of Collecting and on a coauthored volume on "Art and Globalization before the Beginning of the Modern Age", together with Avinoam Shalem and Gerhard Wolf.

Baader [at] khi.fi.it

Axel Haubrok studied economics and was a financial analyst before working as a managing director. In 1990, he founded Haubrok AG, a company specialising in communication for stock quoted companies. In 2008, he established the Haubrok Foundation to foster contemporary art. Having collected art since the mid 80s with his wife Barbara Haubrok, today the Haubrok Collection contains more than 1,000 contemporary, mainly conceptual, artworks. Starting with the first public exhibition "No Return" at the Museum Abteiberg, Mönchengladbach in 2002, the collection has reached stable grounds since 2005 with a regular rotating programme of exhibitions open to the public in Berlin. In 2010, 13 significant pieces were handed over to Staatliche Museen zu Berlin, Nationalgalerie, as permanent loans. Five of these works are currently on display at Hamburger Bahnhof, Berlin. In 2012, Axel Haubrok and his wife acquired the FAHRBEREITSCHAFT, a former car pool of the GDR government. This unique location accommodates today an auto paint shop, a tire dealership and the Worker's Samaritan Union as well as handcraft and creative industry. More than 25 contemporary artists settled down at FAHRBEREITSCHAFT. Artistic and exhibition projects are realised there on a regular basis (www.haubrok.org).

ahaubrok [at] gmx.de

Christiane Lange is director of the Staatsgalerie Stuttgart since 2013. After studying art history, Bavarian history and church history in Munich and Berlin from 1984 to 1990, Christiane Lange worked at Galerie Klewan in Munich until 1999. In 1994, she earned her doctorate with a thesis on Hans Schädel, the master builder of Würzburg Cathedral, and his contribution on church architecture of the 1950s. From 2000 onward, she worked as curator at the exhibition hall of the Hypo-Kulturstiftung in Munich, and from 2006 to 2012 she served as its director realising 40 exhibitions in her time. Some notable exhibitions include: "Wasser: Mythos und Naturgewalt" (2005), "Zurück zur Figur: Malerei der Gegenwart" (2006), "Serge Poliakoff: Retrospektive" (2007), "Adolph Menzel: Radikal Real" (2008), "Jean Dubuffet: Ein Leben im Laufschrift" (2009), "Realismus – das Abenteuer der

(2008), "Jean Dubuffet: Ein Leben im Laufschrift" (2009), "Realismus – das Abenteuer der Wirklichkeit" (2010) and "Georgia O'Keeffe" (2012). Moreover, she has curated exhibitions on Alberto Giacometti and aspects of the Klewan collection in Germany and abroad. Christiane Lange has lectured at the Akademie der Bildenden Künste in Munich since 2003 and became an honorary professor there in 2011. In February 2017, she extended her contract with the Staatsgalerie Stuttgart until the end of 2021.

c.lange [at] staatsgalerie.de

Sonja Mejcher-Atassi is an Associate Professor in the Department of English at the American University of Beirut and, from 2017-18, a Fellow at the Wissenschaftskolleg zu Berlin. Her research is in comparative literature and modern Arabic literature, book history and art, collection and museum studies, and aesthetics and politics. Her publications include: "Rafa Nasiri: Artist Books" eds. with May Muzaffar (Skira 2016), "Reading across Modern Arabic Literature and Art" (Reichert 2012), "Museums, Archives and Collecting Practices in the Modern Arab World" ed. with John Pedro Schwartz (Ashgate 2012), "Art and Political Dissent in Post-War Lebanon: Walid Sadek's *fi annani akbar min picasso* [bigger than picasso]," *IJMES* 45.3 (2013): 535–60, "Contemporary Book Art in the Middle East: The Book as Document in Iraq," *Art History* 35/5 (2012).

sm78 [at] aub.edu.lb

Section I

Old Fashion – new Branding? The “Privatization” of Art Museums in Europe

Chair: Dorothee Wimmer (Berlin)

The Politics of Public-Private Partnerships: Museum Case Studies from Germany and Austria

Anja Grebe (Krems)

The “global power” of private museums is largely based on its complex entwinements with local powers and national politics. Without the wide support of public authorities (e.g. by means of financial backing, various concessions, assignment of building sites, investments in infrastructural development etc.) many private museums would have probably never come into existence or been able to operate. Public authorities are usually called upon when a private museum gets into any kind of financial trouble. Once the collection is accessible to the public, private owners debate the “communal” benefit of their museum and/or claim their collection as national cultural property – which, however, does not prevent the owners from putting the most lucrative works of art from their collection on the market if necessary. In my paper, I would like to analyse the politics of those public-private partnerships by drawing on two case studies, the former Essl Museum in Austria and the Museum Georg Schäfer in Germany. After 17 years of activity, the Essl Museum closed its doors in 2016 after Essl’s bauMax chain got into financial troubles, and he had already sold the most valuable parts of the museum’s collection. In 2017, the remains of the collection, ca. 3.600 works of art, were transferred to the Albertina as a permanent loan until 2044 – a deal which will cost the Austrian tax payer around 1.5 Mio a year without a guarantee that the collection will remain in public hands after 2044.

The Museum Georg Schäfer in Schweinfurt opened its doors in 2000. Whereas the museum is a public institution owned by the Bavarian state and run by the city of Schweinfurt, the collection is still in the private hands of the Collection, Dr. Georg-Schäfer Foundation, which was established by the heirs of Georg Schäfer. It is a difficult task to then investigate looted art and restitution policies.

Anja Grebe is professor of Museum and Collection Studies and head of the Department of Arts and Cultural Studies at Danube University in Krems, Austria. She studied Art History, Media History, History, and French Literature at the University of Constance, where she received her Ph.D. in 2000. She specialises in medieval and Early Modern art of Northern Europe in a global perspective and the theory and culture of collecting. She has published books and articles on medieval book illumination, Albrecht Dürer and German Renaissance art, the history of collecting, as well as the material culture of the Middle Ages and Early Modern times. From 2001 to 2008, she worked as a research assistant and freelance curator at the Germanisches Nationalmuseum in Nuremberg as well as a lecturer in Art History at the Universities of Bamberg and Erlangen-Nuremberg, where she successfully completed her Habilitation process (teaching licence) in 2012. Recent publications include “Dürer – Die Geschichte seines Ruhms” (2013) and “Marketing Favours. Formal and informal criteria for pricing Albrecht Dürer’s works”, *JAMS* 1 (2017).

anja.grebe [at] donau-uni.ac.at

The Power of the Brand: The Economic Instrumentality of Private Museums in France and Ukraine

Ronit Milano (Be'er Scheva)

In April 2016, the mayor of Paris announced that a new private museum will be established at the Bourse de Commerce in Les Halles by French billionaire François Pinault. Pinault has been trying for decades to acquire a public venue for a private museum, settling in the meantime for his two privately established Venice galleries. Pinault's inexhaustible efforts represent a rising phenomenon in the contemporary arena, as wealthy businessmen engage in the art market, and ultimately establish their own art institutions.

The proposed paper aims to investigate the driving mechanism that facilitates the rise to power of private museums, focusing on two contemporary cases: the LV museum in Paris, founded in 2006 by the Louis Vuitton Foundation, and the Pinchuk Art Center in Kiev, founded in 2006 as well, by the Victor Pinchuk Foundation. Both foundations belong to local billionaires, and operate as cultural centres and art museums with a permanent collection based on the private collection of the owner.

The first part of my paper will discuss the LV museum, contextualising it in the parallel transformation of large LV stores around the world as a sort of exhibition space. Through this comparison, I will point to a commercial model that uses art for branding – thus transforming artistic value into financial value. Following this argument, I will turn to an analysis of the Pinchuk Art Center, showing how a local practice of branding through art can be leveraged within the political-economic system. Considering the involvement of the Pinchuk Art Center in the international arena, I will claim that the branding process is in this case extended to the Ukrainian state, positioning the owner, Victor Pinchuk, as a power broker within local politics. Subsequently, as this paper will suggest, political power is translated into financial value, enhancing the instrumental essence of private museums.

Ronit Milano is a senior lecturer and head of the Museum Studies programme at the Department of the Arts in Ben-Gurion University of the Negev in Israel. In 2015, she published the book "The Portrait Bust and French Cultural Politics". In the past few years, following a post-doc at Harvard University, her research has been focused on contemporary art. Milano has published articles concerning the political, economic and inter-cultural context of contemporary art and the new role of museums in a changing arena. Currently, she is working on a new book project on the convergence of symbolic and financial value in the contemporary art market.

ronitmilano [at] gmail.com

Private Art Museums in post-Soviet Russia

Waltraud M. Bayer (Wien)

Private art museums and foundations are on the rise – worldwide. Since the 1990s, their number and impact on global art and (public) museums have dramatically increased. In the Russian Federation, however, this development lagged behind. Only after the millennium, in the wake of the privatization of the economy, did Russia's newly formed economic elite follow suit. The last decade witnessed a sharp increase in "oligarch" art philanthropy, foundations and museums – covering a broad range of genres: from contemporary to religious art, from modernism to the avant-garde, from Socialist realism to the Soviet severe style, from Imperial Russian heritage to ethnic or foreign legacies. Some philanthropists have launched museum or institutional initiatives. Others are investing in urban gentrification projects for mixed commercial-cultural use; still others are funding museum projects, awards or donations. A characteristic feature of this new Russian philanthropy is the growing involvement abroad: Russia's tycoons finance biennials, they co-operate with leading foreign institutions and private foundations. Some are buying up auction houses and taking over prestigious publishing networks in the West.

Their contribution to the (inter-)national museum world is of increasing relevance, notably in view of the recent political transformation. Since the outbreak of the military conflict in Ukraine, the annexation of Crimea and increasing repression within the Russian Federation, contemporary culture (in line with global trends) has come under attack and – as a result of political and financial restrictions – is even more dependent on private money. The presentation will provide an overview of this complex subject matter, which so far has been neglected by international research.

Waltraud Maria Bayer, originally trained in translation studies (MA), received her Ph.D. in East European History at the University of Vienna. During her postgraduate programme at the Academy of Sciences, Moscow, she became interested in Russian and (post) Soviet art collections. From 1991 to 2016, she carried out her cross-disciplinary research at the History Department, Graz University. In 2007, she received her post-doctoral degree (Priv.-Doz.) from Graz University. She has done extensive research and archival work in Russia, CIS, Eastern Europe, EU and the USA. Chronologically, she has covered a broad range of private and public art collections established from the 19th to the 21st centuries. Currently, she works as lecturer, author, and independent researcher on post-Soviet art institutions, foundations, and markets. Her books include: "Verkaufte Kultur: Die sowjetischen Kunst- und Antiquitätenexporte, 1919-1938" (Frankfurt / M. 2001), "Gerettete Kultur: Private Kunstsammler in der Sowjetunion, 1917-1991" (Vienna 2006), "Moscow Contemporary: Museen zeitgenössischer Kunst im postsowjetischen Russland" (Vienna 2016).

waltraud.bayer [at] aon.at

The Privatization of Public Museum Culture and the Future of Art History

Kathryn Brown (Loughborough)

This paper debates the roles played by private museums and their owners in shaping the future of art history. Focusing on contrasting models of private museum ownership in Europe, the United Kingdom and the United States, I examine how individual and corporate collectors of contemporary art can be seen to influence more than just market taste by determining the range of art that is available to local audiences, endorsing selected values, promoting particular artists, and shaping cultural heritage. I identify and explore key social and ethical consequences of private museum ownership (particularly as regards to art acquisition and “deaccessioning”) and consider the need to develop governance strategies that will connect private interest to the safeguarding of a diverse public heritage. The paper argues that we are witnessing an important transitional moment in which public museum culture is becoming increasingly privatized. In this context, it has become urgent to debate claims that are being made by, and on behalf of, new private patrons and to consider the wider impact of their practices on both the contemporary art world and its legacies. I compare this development to examples of private and public museum ownership from earlier historical periods and consider some of the lessons that can be learned from such precedents. By considering the potential impact of private interests on the future of art history, this paper seeks to open a debate about ways in which to develop a constructive and lasting dialogue with the owners and curators of private museums for the wider benefit of the art world.

Kathryn Brown is a Lecturer in Art History at Loughborough University in the United Kingdom. Her latest publications include: “Matisse’s Poets: Critical Performance in the Artist’s Book” (Bloomsbury Academic 2017), “Perspectives on Degas” (as editor and contributor, Routledge 2017), “Interactive Contemporary Art: Participation in Practice” (2014). She is the author of numerous articles, book chapters, and catalogue essays on nineteenth-century art, modernism, and contemporary art. Her recent research on contemporary art markets has been presented at conferences in the UK and US, and she is the series editor of “Contextualizing Art Markets” for Bloomsbury Academic.

k.j.brown [at] lboro.ac.uk

Section II

Public-Private Partnerships? Global / Local Museum Centres

Chair: Georges Khalil (Berlin)

City of Art: State, Market, Museums and the Urban Re-invention of Shanghai

Oscar Salemink (Copenhagen)

A 11 km stretch of the Huangpu river to the southwest of the famous Bund waterfront in Shanghai, the West Bund is a formerly industrial harbour area which is currently redeveloped as an arts and culture area. It is home to the Long Museum (which purchased Modigliani's *Reclining nude* for \$ 170 Million in 2015), the Yuz Museum, the Scôöp photography centre, the West Bund Art Centre (home of the upscale West Bund Art & Design Fair) and Culture & Art Pilot Zone (housing numerous galleries and artist studios), plus more venues for visual and performing arts in the making. At the 2010 World Expo grounds along the river, there lies the Power Station of Art (home to the Shanghai Biennale), the Shanghai Art Museum and the Shanghai 21st Century Minsheng Art Museum. Further afield are a dozen contemporary art museums, several art centres and more private museums in the outskirts, including a Centre Pompidou dependency.

Whereas the emergence of a booming market for modern and contemporary art have recently been studied amply, the subsequent emergence of contemporary art museums and kunsthalls suggests that this market is in search of a Chinese public, which is situated in Shanghai's urban make-over. My paper looks at this overnight urban transformation against the backdrop of state-market dynamics, urban regeneration, inter-urban competition (between Shanghai and Beijing) and the aspiration to become a global, cosmopolitan city – also in the cultural sphere. I will argue that this concentrated drive to become a global centre for contemporary art came at the heels of the 2010 World Expo, which with the slogan "Better City – Better Life" signalled Shanghai's aspirational status as the "next great world city" through public-private partnership. Yet, this combination of cosmopolitanism and commercialism harks back to Shanghai's colonial history as an international concession city as well.

Oscar Salemink is Professor of Anthropology at the University of Copenhagen and Adjunct Professor at the Institute of Religion, Politics and Society of the Australian Catholic University (Melbourne). Between 2001 and 2011, he worked at Vrije Universiteit Amsterdam, from 2005 as Professor of Social Anthropology. He received his doctoral degree from the University of Amsterdam, based on research on Vietnam's Central Highlands. From 1996 through 2001, he was responsible for Ford Foundation grant portfolios in the social sciences, arts and culture in Thailand and Vietnam. He is project leader of "HERILIGION: The heritagisation of religion and the sacralization of heritage in contemporary Europe" (www.heriligion.ku.dk) and of "Global Europe: Constituting Europe from the outside in through artefacts" (research project on the global museumscape in Europe, Japan, China, India, South Africa and Brazil; www.globaleurope.ku.dk). From 2016-17, he spent several months in Shanghai and other Chinese cities for ethnographic research on the Chinese contemporary arts "ecosystem". His latest publications include: "Scholarship and Engagement in Mainland Southeast Asia" (2015), "Identities: Global Studies in Culture and Power" (forthcoming).

[o.salemink \[at\] anthro.ku.dk](mailto:o.salemink@anthro.ku.dk)

To the Nation, to the World? Two Moments of Museum-Making in India

Deepti Mulgund (New Delhi)

In India, barring the period immediately post-Independence when the euphoric young nation established state institutions for art, private interests have undergirded art institutions in the colonial period and now play a significant role in the period following the liberalisation of the Indian economy since the 1990s. In my paper, the connection between these two moments - the initiatives of Indian elites and nationalists to establish institutions for "Indian" art in the face of the colonial state's ethnologizing of Indian material culture, and the present-day globalised art world within which Indian art and artists have found a footing - forms the context within which private museums are analysed.

Following the liberalisation of the Indian economy in the 1990s, Indian art – modern and contemporary – is now in fluent conversation with the global art market. This phenomenon is demonstrated by record prices for works by Indian artists in the secondary market, presence in noteworthy private collections of the West, participation in myriad art fairs and biennales, and the museum survey exhibitions that have proliferated abroad. Artistic practice itself has engaged with this transformation of Indian society and the art world – often through an embrace of installation, new media art practices, for example. In the process, state institutions, even when invested in representing contemporary Indian art in their collections have found themselves out priced, and outpaced by private actors of the global art market, including Indian collectors, gallerists, dealers, auction houses, etc. Consequently, the small number of private museums in India, mainly born out of the personal collections from Indian collectors, have been repeatedly lauded for filling a lacuna within the art institutional landscape.

The second section of the paper interrogates this narrative of causality - i.e. "failing/failed" public institutions encouraging private actors to found institutions of their own - by discussing some private museums in India such as the Kiran Nadar Museum of Art (KNMA) and the ambitious but stymied, Kolkata Museum of Modern Art (KMOMA). Some questions that arise are: Have private initiatives yielded new publics for Indian art? How do the publics for state-run institutions differ from those who visit private museums and how do the respective institutions address these differences? Contextualising the institutions of a new India in a longer institutional history, the paper reflects on the role of private institutions in India and what that means for the publics of/for Indian art and its reception.

Deepti Mulgund is working towards completing her doctoral dissertation on art reception and the creation of art publics in colonial Bombay (1850-1930s), to be submitted to the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. In 2015, she was awarded a year-long DAAD (German Academic Exchange Service) fellowship during which she was an affiliate of the Institut für Kunst und Bildgeschichte (IKB) at the Humboldt Universität zu Berlin. She has previously worked in a curatorial capacity at the Devi Art Foundation, a private, not-for-profit foundation engaged with contemporary art. Her

research interests include postcolonialism, modernism, museum studies, institutional history, exhibition history, and art reception.

deoptimulgund [at] gmail.com

The Global/Local Power of the Inhotim Institute: contemporary art, and private museums in Brazil

Maurício Barros de Castro (Rio de Janeiro)

At the end of the 1940s, three important private museums emerged in Brazil's two biggest metropolises, São Paulo and Rio de Janeiro, establishing a circuit that would prove essential to the consolidation and internationalization of modern and contemporary Brazilian art. During this period, entrepreneurs and collectors created the Museu de Arte Moderna do Rio de Janeiro (MAM-RJ, in 1948), the Museu de Arte de São Paulo (MASP, in 1947) and the Museu de Arte Moderna de São Paulo (MAM-SP, in 1948). As an heir to this tradition, but adopting a radically new proposal, the Inhotim Institute emerged around sixty years later in 2002. Located in the state of Minas Gerais, Inhotim harbours a museum complex with a series of pavilions and galleries with works of art and sculptures displayed in the open air, in a rural ambient that also contains a vast botanical collection of rare species. Like the private museums founded in Brazil in the 1940s, Inhotim's creation was directly linked to the trajectory of entrepreneurs and collectors. The institution was created by businessman Bernardo Paz to hold the collection started by himself in the 1980s and that now includes more than 450 works by Brazilian and international artists, including Cildo Meireles, Tunga, Vik Muniz, Hélio Oiticica, Ernesto Neto, Matthew Barney, Doug Aitken, and Chris Burden, among others, making it one of the world's most important collections of contemporary art.

This paper discusses the tradition of private museums in Brazil and Inhotim's impact on the contemporary art scene in the country as well as globally, setting out from an analysis of its collection. Exploring the entwinement of the relations between art and the environment, the paper will also discuss the trajectory of the collector Bernardo Paz. Likewise, it is important to understand the museum's impact on the small neighbouring town of Brumadinho through an analysis of its community initiatives and the flow and profile of visitors.

Maurício Barros de Castro received his Ph.D. from the State University of São Paulo (USP). He is an Adjunct Professor at the Art Institute of the Rio de Janeiro State University (UERJ) and Coordinator of its Postgraduate Programme in Art and Contemporary Culture (PPGARTES/UERJ). Maurício Barros de Castro teaches courses on art and anthropology in a global context. He is currently working on a book about Carlos Vergara's photographs of the carnival *bloco* Cacique de Ramos. His research interests include visual arts, popular culture, museums and collections with a transnational focus.

barrosdecastro [at] yahoo.com.br

Keynote Lecture

Privatizing the Republic: Museums, Markets, and Global Ambitions in Contemporary Turkey

Wendy Shaw (Berlin)

The twenty-first century has brought with it an unexpected and at times perverse revision of the relationship between the so-called West and the former Middle East, now more commonly referred to as the Islamic world. Following 9/11, the renewal of United States-led military interventions in the region, and the destabilization of power resulting in guerrilla rule under pseudo-Islamic guise in Syria, Iraq, and Libya, discourses about Islam have increasingly honed to Samuel Huntington's 1992 thesis of a putative "clash of civilizations" between the West and Islam that would replace the conflicts of the Cold War.

This changing discourse has had profound effects on the use of the arts as a means of mediating soft power through the pleasure of visual art and the hard currency involved in trading and exhibiting within one of the largest unregulated markets in the world, that of art. This presentation will begin through a discussion of the history of exhibition of Islamic art in the context of colonial and national power from the nineteenth to twentieth centuries. It will then look at the rise of private galleries and participation in a globalizing art market in the 1980s and 1990s, with particular focus on Turkey. Looking at the privatization of museums in the 2000s in the context of the rising global expansion of investment in the exhibition of Islamic art, it will look at how practices of exhibition, suspended between the politics of public interest and the economics of private benefit, functions as a palimpsest of its histories in the contemporary world.

Wendy M. K. Shaw (PhD, UCLA, 1999) is Professor of the Art History of Islamic Cultures at the Freie Universität Berlin. She is the author of "Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire" (University of California Press 2003) and "Ottoman Painting: Reflections of Western Art from the Ottoman Empire to the Turkish Republic" (IB Tauris, 2012). Her articles explore the intersection between modernity, colonialism, postcoloniality, philosophy and art in the Islamic world through museums, art historiography, archaeology, religion, film, photography, music, poetry and painting. One of her book projects deals with the topic "Arts of Other Modernities: Visual Art after Western Hegemony."

Wendy.Shaw [at] fu-berlin.de

Section III

Politics and Cultural Properties: Private Museums in Context

Chair: Hannah Baader (Florenz / Berlin)

Towards a Transnational Museum? Negotiating the Political Economy of Cultural Production in Palestine

Reema Salha Fadda (Oxford)

Over the past decade, the cultural field in Palestine has expanded to include biennales, commercial art galleries, and more recently the establishment of the Palestinian Museum. The development of these high-profile cultural platforms are conversant with global funding and development agendas—on which Palestine and its cultural institutions are dependent—and as such, are gaining recognition within the contemporary art market. But the aims of these initiatives are also firmly rooted in the politics of locality.

Focusing on the Palestinian Museum as the largest Palestinian-led cultural project to date (both architecturally and economically), this paper considers the political, economic, spatial and ideological negotiations involved in the development of new models of exhibition-making and institution-building under Israeli military occupation. As an institution that has evolved to meet the demands of global integration, how does its position within a networked art market offer the potential for new political and artistic alliances to be formed? Or, does reinforcing the capitalist logic of market integration that dominates cultural policy today risk neutralising, or indeed placating, more radical forms of expression and political critique?

Through an interrogation of the processes that have brought the Palestinian Museum into being, and which continue to shape it, this paper seeks to develop a discourse on the role of the political in contemporary art today. Drawing on interviews with art interlocutors in Palestine and the discourse produced by international and local observers of the scene, I critically examine the potential for new cultural institutions in Palestine to act as agents of socio-political change and drivers of new knowledge economies that seek to challenge the occupation's spatial regime. I question the ways in which shifts in the political economy of cultural production in Palestine has introduced new processes of "transnational cultural brokering" (Yudice, 1996). Such shifts are enabled by private and international investment by cultural intermediaries, at home and abroad. Under such conditions, I consider whether the guardianship of cultural development has led to greater opportunities for the development, distribution, and reception of Palestinian art within the context of a neoliberal(izing) global culture industry.

Reema Salha Fadda is a researcher and writer focusing on the political and economic dynamics of cultural production from the MENA region. She is completing her DPhil on the political economy of Palestinian cultural production at the University of Oxford, for which she was awarded a CBRL research fellowship at the Kenyon Institute in Jerusalem and the Darat al-Funun dissertation fellowship in Amman 2016. She has contributed to several online and print publications, including Sternberg Press, Ocula, Art Papers and Ibraaz, a leading publication on visual cultures from the MENA region, where she is Commissioning Editor of Reviews. Previously she worked on cultural programming and fundraising initiatives in Palestine, Cairo and London. Reema holds an MA in English Literature from the University of Edinburgh and an MA in Cultural Studies from the School of Oriental and African Studies.

Manifestations of Cultural Property: Private Community Museums in Indonesia

Mai Lin Tjoa-Bonatz (Frankfurt am Main) / **Filemon Hulu** (Gunungsitoli)

Indonesia is comprised of 262 museums. Some of the state institutions originate from the Dutch Colonial era and were influenced by western concepts, whereas others were established in more recent times and reflect the importance that cultural heritage has today. These cultural centres and private museums emphasise that collecting, preserving and other museological activities reflect specific local cultural techniques of curating material culture. The "heritagization" includes ethnographic-historical objects but also non-material heritage such as rituals, music or crafts of local significance. The growing relevance of such a cultural institution lies therefore in raising indigenous creativity and cultural identity.

The presentation will focus on the role and engagement of four private community museums on the islands of Sumatra and Nias in West Indonesia. Established by different stakeholders – missionaries, a politician and a scholar – they have found new denominators that will function as communicative conditions for the articulation of progressive ideas concerning preserving and presenting cultural property and cultural practices. Their common concern addresses questions of restitution and self-governing the local heritage.

We will adopt three key perspectives to capture the range of rights and obligations to which the variety of uses and benefits of the museum's cultural property are allocated in the present discourse: firstly, the different perspectives of private stakeholders and their policies on forms and uses of cultural property; secondly, their contrasting dealings with the cultural materiality; and finally, the impact which these policies and corresponding actions have on their museological concepts. Indigenous ancestral images and cult objects, which were formerly destroyed and violated by German missionaries, have re-gained a new evaluation through their aesthetization as art works in private museums. Objects such as heirlooms or traditional houses, which were formerly part of the every-day village life, were de-contextualised and trans-located to the museums, while gaining a heritage approach. In another private museum, archaeological excavations were pursued and pottery workshops were held in order to raise public awareness of the fragility of the cultural heritage.

The discourse on non-western museum concepts is most useful for advanced thinking around today's museums of ethnology, which are eager to project an identity of itself. On the one hand, they can be read as an anthropologically defined museum representing the discipline of ethnology, on the other hand they can be read as a museum of mankind, which displays ethnographic collections.

Mai Lin Tjoa-Bonatz holds a PhD in Art History from Technical University of Darmstadt and an M.A. in Art History, Archaeology, and Southeast Asian regional studies from Goethe University Frankfurt/Main. Currently, she is teaching Southeast Asian culture and history at several universities. She previously participated in excavations conducted in Syria and Indonesia. In 2003–2014, she worked as a research assistant

at the Freie Universität Berlin. She was formerly a Visiting Research Fellow at the Asia Research Institute and the ISEAS–Yushof Ishak Institute in Singapore. She has conducted research on early settlement history, housing, gender, gold jewellery and maritime cultural heritage of Southeast Asia.

tjoabonatz [at] hotmail.com

Filemon Soalisokhi Hulu studied at the Institute of Language and Local Culture in Gunungsitoli, Indonesia. After joining traditional war dances and music groups, he started working at the Nias Heritage Museum. In 2016, he was invited to Poland. Since 2009, he has been the curator of the Nias Heritage Museum.

Filemonvinder [at] gmail.com

The Imagined Globe: Remapping the World Through Public Diplomacy at the Asia Society

Peggy Levitt (Boston)

John D. Rockefeller III (JDR) created the Asia Society, a non-profit institution founded in 1956, at the beginning of a period of major American involvement in Asia. This was also a time of tremendous change in Asia due to sweeping decolonization and interregional fighting. As these tumultuous years unfolded, JDR established the Asia Society to educate the US publicly about a region it knew little about and to increase US understanding and appreciation of Asian cultures. Rather than read the organisation through the narrow lens of altruism, we read the creation of the Society as tied to JDR's work in philanthropy, as well as his economic and political vision. We believe these same motives animate some of the new private museums emerging today.

In the ensuing decades, the Society reinvented itself several times, each contributing to and reflecting changing understandings of Asia and its relationship to the US. We argue that changes in the region contributed to changes in the Society and that changes in the Society contributed to transforming US-Asian relations. Thus, the Asia Society provides a clear window onto the reciprocal relationship between cultural institutions' impact on international relations and onto how these institutions change in response to changing geopolitics. Our research foregrounds the flexible nature of the Society, taking into account its multi-sited configuration, which early on included outposts in the US, and later on included centres in Asia and Europe. We document the shifting range of countries the Society categorizes as Asian. We also discuss its different activities including business, economic, and cultural programming. Each analysis reveals the organisation's changes in scale and focus and demonstrates how it mirrors and drives forward shifts in US-Asian relations. The Society leveraged culture to envision a new geographic order—an act of mapping that furthered American interests.

Peggy Levitt is Chair of the sociology department and the Luella LaMer Slaner Professor in Latin American Studies at Wellesley College and co-Director of Harvard University's Transnational Studies Initiative. Peggy has received Honorary Doctoral Degrees from the University of Helsinki (2017) and from Maastricht University (2014). She has been a visiting professor at Queen Mary University of London, Tel Aviv University, the Lebanese American University, University of La Coruña, the National University of Singapore, the American University of Cairo, the European University Institute, Oxford University, the University of Rotterdam, the University of Antwerp, the Vrije University in Amsterdam, and the University of Malmö. Her books include "Religion on the Edge" (Oxford University Press 2012), "God Needs No Passport" (New Press 2007), "The Transnational Studies Reader" (Routledge 2007), "The Changing Face of Home" (Russell Sage 2002), and "The Transnational Villagers" (UC Press 2001). Her most recent book "Artifacts and Allegiances: How Museums Put the Nation and the World on Display" was published in July 2015 (University of California Press). A film based on her work, "Art Across Borders", came out in 2009.

plevitt [at] wellesley.edu

Custodians, Collections, Communities: The Aga Khan Museum in Toronto

Matthew Elliott Gillman (New York)

Opened in 2014, the Aga Khan Museum in Toronto is the latest in a series of notable private institutions devoted to Islamic art appearing worldwide. The collection is composed of works from its founder, Aga Khan IV, the leader of the Nizari-Isma'ili community; his late uncle Sadruddin, a diplomat; and purchases made by museum staff. Now brought together under one roof, the Aga Khan Museum supports a mission in public education about Islamic art as well as the Muslim world at large.

Meanwhile, recent volumes of critical historiography and museology have firmly established the constructed nature of "Islamic" art. The Aga Khan Museum, and the history of its formative collectors, complicates this story. In short, I argue that the museum's stake in the concept of "Islamic" art emerges from unique confessional issues within the Isma'ili community. I link the making and re-making of the collection can be noted in the museum structure. Through the 20th century, such making and remaking began with Sadruddin's collecting from the 1950s to 1990s; Aga Khan IV's patronage of Islamic art history, qua discipline, since the 1970s; and the development of the Aga Khan Museum concept in the 2000s and early 2010s. Currently, the Aga Khan Museum has seen a 20th century shift, led by the Aga Khans, away from the syncretism of Indian exile in the late 19th century toward a more "Islamized," Persianate identity.

Matthew Elliott Gillman is a fourth-year Ph.D. candidate in Art History and Archaeology at Columbia University, previously reading Near & Middle Eastern Studies at the University of Washington in Seattle (B.A. with honors, 2011) and the University of Chicago (M.A., 2013). His dissertation will examine the aesthetics and economics of medieval glass. Additional areas of research include early modern arts of the book and the lives of Qajar exiles. Since 2016, as part of a digitization initiative, he has catalogued nearly two hundred Arabic, Persian, and Ottoman Turkish manuscripts held at Columbia's Rare Book & Manuscript Library. His writing is forthcoming in "Espacio Tiempo y Forma" and the series "A History of Persian Literature".

m.e.gillman [at] columbia.edu

Some Remarks on Private and Public Art Crime and Trade in Times of War

Stephennie Mulder (Austin / Berlin)

Since the outbreak of the Syrian conflict in 2011, concern about the trade in illicit antiquities looted during the war has risen around the world. Though it is clear from the evidence of satellite imagery that numerous archaeological sites have been extensively looted, verifiable facts about these numbers of looted objects and about how many are making it onto the art market – and from there, into private collections and museums – are notoriously controversial and difficult to pin down with accuracy. Wildly inflated claims about the profits of ISIS cannot be supported, but in the past few years, the appearance of certain classes of Syrian objects with unclear provenance in prominent auction houses has caused concern. In the face of this crisis, several groups have developed innovative local and global strategies to combat the looting and sale of antiquities.

This paper will present the work of four of these groups: the Saving the Heritage of Syria and Iraq project (SHOSI); the ICCROM-Smithsonian-Prince Claus Fund-First Aid for Culture (FAC) Programme; the ICOM International Observatory on Illicit Traffic in Cultural Goods; and the Culture Bank of Mali. Though some of these groups work on a global level, some focus on the local, and some combine the two approaches, all have had an impact on our ability to track and limit the sale of illegally looted antiquities during the Syrian conflict. Private museums should be encouraged to seek out the advice of groups like these in order to avoid the purchase of objects with questionable provenance.

Stephennie Mulder is Associate Professor of Islamic Art and Architecture at the University of Texas at Austin. She is a specialist in Islamic art, architectural history, and archaeology; and her research on medieval Islamic shrines has won numerous awards. She worked for over ten years as the head ceramicist at Balis, a medieval Islamic city in Syria, and has also conducted archaeological and art historical fieldwork throughout Syria, Egypt, Turkey and elsewhere in the region. Stephennie Mulder works on the conservation of antiquities and cultural heritage sites endangered by war and illegal trafficking. She is a consultant for Saving the Heritage of Syria and Iraq initiative (SHOSI), sponsored by the Penn Cultural Heritage Center, the Smithsonian Institute, and the American Association for the Advancement of Science. She is on the Board of Directors for ASOR's Syrian Heritage Initiative, sponsored by the U.S. State Department, and on the board of Saving Antiquities For Everyone (SAFE). Stephennie Mulder, along with students, faculty and staff, founded UT Antiquities Action, an activist group that raises awareness about the accelerating loss of cultural heritage around the world.

smulder [at] austin.utexas.edu