# The Art Fair: The Rise of a Global Phenomenon

Deadline: Jan 24, 2020

Stephanie Dieckvoss, Courtauld Institute of Art

Call for academic essays for an edited book following the TIAMSA Art Fair conference 2017

The Art Fair: The Rise of a Global Phenomenon

Editor: Stephanie Dieckvoss, Senior Lecturer Kingston University (s.dieckvoss@kingston.ac.uk)

Context:

Following on from the successful first TIAMSA (The International Art Market Studies Association) conference on art fairs in summer 2017 this edited volume seeks original, empirical and/or conceptual papers on the topic of the art fair in order to expand on the remit of the original conference.

This anthology aims to bring together a series of original essays on art fairs both historically and contemporary. It aims to elucidate the art fair's phenomenal evolution through multi-disciplinary approaches by experts in the field covering a wide range of historical periods and international contexts.

There has been serious and confirmed interest from major academic publishers and therefore contributions are being sought for an edited volume aimed to be published in earl 2021.

Abstract:

Art Fairs are booming. Established fairs such as Art Basel and Frieze grow by launching new fairs and proliferate at breakneck speed, new venues are mushrooming, and the clientele is increasingly diverting its attention from permanent gallery spaces to these events. Art fairs' current global outreach and their diversity seem unprecedented, yet they have a long history that goes back to the early modern period at least. Since the inception of the first post-war art fairs in 1960s, art fairs have reflected changes within the ever-more powerful art market: from the 1970s and 1980s' growth of the contemporary art world and its markets, to globalisation and the curatorial turn, and the dominance of multinational corporations in the 2010s. Bringing together specialized players and a wider audience of both collectors and the general public, art fairs provide a highly competitive forum for transactions and networking within the opaque structure of the art market. To the uninitiated they may appear like a random selection and display of artworks and artists, yet their success usually depends on careful steering, curating and vetting. Insights that lay open the workings of one of the major platforms of the art world will enable readers to gain a more in depth understanding of the art market which is long overdue.

Topic Areas include:
1 Historical Contexts
2 Geographical Contexts
3 Changing identities
4 Art Fairs and Biennales
5 Standards of Quality and Vetting
6 The Future of Art Fairs

In order to proceed, we would like to invite academics to express their serious interest to submit academic essay proposals to the editor of the volume by Friday, January 24 January, 2020 to Stephanie Dieckvoss (s.dieckvoss@kingston.ac.uk). The submissions should entail the following:

1. Essay Title
2. 500 word abstract of the proposal for an academic text which needs to be of original, previously unpublished content in English. Please indicate in which topic area you see your paper fitting.
3. An academic biography (250 words) which can be sent to the publisher.

Invitations to contribute will be made by March 31, 2020. The deadline for the submission of the final manuscripts (anticipated length 5000 words) will be July 31, 2020.

Reference:
CFP: The Art Fair: The Rise of a Global Phenomenon. In: ArtHist.net, Jan 11, 2020 (accessed Nov 21, 2026), <https://arthist.net/archive/22376>.