

RADERMECKER

Resume

Anne-Sophie V. RADERMECKER

Verviers (Belgium), 20 December 1989

Belgian – F

Married – 1 child.

Ph. +32 499/21.17.07

@: Anne-Sophie.Radermecker@ulb.be; as.radermecker@gmail.com

Legal address: 21 Rue du Vertbois, 4000 Liège (Belgium)

Current status

- Associate professor at the Free University of Brussels, Department of History, Arts, and Archeology – Cultural Management, Faculty of Social Sciences and Humanities

Former positions

- FNRS – CR alumni – 2021
- Part time lecturer at Erasmus University Rotterdam – Erasmus School of History, Communication and Culture – Cultural Economics and Entrepreneurship (0.20fte – 2020-2023)
- Tutor and lecturer at Erasmus University Rotterdam (ESHCC - Erasmus School of History, Culture and Communication, 0.80 fte) – 2020-2021
- BAEF Fellow (Duke University, Duke Art Law & Markets Initiative) 2019-2020
- FNRS- Ph.D. candidate 2015-2019
- Teaching assistant at Université libre de Bruxelles (Department of History, Arts, and Archaeology, 0.10 fte) – 2014-2021

Main research interests

- Art markets (auction market, old master market, price formation mechanisms, valuation mechanisms, contemporary art market in Brussels, antique dealers)
- Cultural economics
- Interactions between museums and the art market
- Branding strategies in the art world
- Big data and quantitative art history
- The economics of indeterminate works of art and marginal heritage
- Early modern art, connoisseurship, authorship issues, anonymity in art, art forgery

Chairs

- Co-director of the GRESAC – Groupe de recherche en sciences des arts et de la culture (Institute of Sociology, Université libre de Bruxelles) <https://gresac.phisoc.ulb.be/>
- Co-founder of the BAMLab – Brussels Art Markets Laboratory (Université libre de Bruxelles)

Role as chair and co-chair

- 2025-... TIAMSA – The International Art Market Studies Association (co-chair)

Role as a board member

- 2023-... PUB – Presses Universitaires de Bruxelles

Grants & EU Funding

- ERC Starting Grant 2022 (MOOVA-Making Old Objects Valuable Again. The Cultural, Economic Challenges and Sustainability Opportunities of Antiques in the 21st Century) – €1.5 million (www.moova-erc.eu)
- BRAIN-BE 2.0 BELSPO 2022 (ProVenhance)– €800 000
- Horizon Europe (2022) – FUTUR-US project put on the reserve list

Membership

- TIAMSA (The International Art Market Studies Association)
- ACEI (Association for Cultural Economics International)
- ENCATC – European Network of Cultural Management and Policy
- ICOM (International Council of Museums)
- Association of Art History (AAH)

Education

September 2019 – September 2020: B.A.E.F. Fellow (Belgian American Educational Foundation) – Duke University (NC, USA)

September 2015 – September 2019: F.R.S-FNRS Research Fellow. Ph.D. thesis jointly supervised by Profs. Kim OOSTERLINCK and Didier MARTENS and publicly defended on April 4th, 2019. Title: *The Market Value of the Artist's Name: An Empirical Study on the Market for Flemish Paintings (1946-2015)*

May-June 2015: Sotheby's Institute of Art, London (Summer school *Art and its Markets*) (Certificate acknowledged by the University of Manchester, UK)

2012-2014: Master's Degree in Art History and Archaeology (Early modern art, Université de Liège, Belgium). Dissertation supervised by Prof. Dominique Allart: "Authenticity and Early Connoisseurship: The Genesis of Art Forgeries Through Giorgio Vasari's *Lives*." Results: Summa cum laude (highest honors)

2010-2012: Master's Degree in Cultural Management (Université libre de Bruxelles). Dissertation supervised by Dominique Jonckheere: "Did Belgium Experience the Emergence of a New Generation of Pop-rock Bands Between 2000 and 2010? Assessing Cultural Policy in the Federation Wallonia-Brussels and Estimating the Turnover of Physical and Digital Sales of Local Bands". Results: Summa cum laude (highest honors)

2007-2010: Bachelor's Degree in Art History and Archeology (Museology, Université de Liège,

Belgium). Bachelor dissertation supervised by Prof. André Gob: “Comparative Analysis between Two Centers for Contemporary Art: *Wiels* vs *La Centrale Électrique*”. Results: Summa cum laude (highest honors)

Teaching Activities

Main courses at the ULB: *Introduction to Cultural Economics; Advanced Questions in Cultural Economics; Quantitative histories of the Arts; Cultural Project Management.*

Winter-Spring 2021: Course coordinator (lecturer) for “Advanced Economics of Arts and Culture” (CC2017, BA2 Arts and Culture Studies); Tutor for “Advanced Economic Aspects of Cultural Industries” (CC3105, International Bachelor Arts and Culture Studies) + supervision of students’ Master dissertations and Bachelor graduation projects (Erasmus University Rotterdam)

Fall 2020-Winter 2021: Tutor for “Marketing Arts and Culture” (CC2017, International Bachelor Arts and Culture Studies) and “Innovation and Cultural Industries (CC4105), MA Cultural Economics and Entrepreneurship) (Erasmus University Rotterdam)

Fall 2019-Spring 2020: Teaching Assistant for the “Art Markets seminar” and the “History of Art Markets” class (Duke University, Prof. H.J. Van Miegroet, Department of Art, Art History & Visual Studies)

2014-....: Jury member and supervision of students’ Master dissertations in Cultural Management (Université Libre de Bruxelles)

2014-2021: Teaching assistant in Cultural Management (FEE: Fonds d’Encouragement à l’Enseignement, Faculté de Lettres, Traduction et Communication). Lecturer for “Academic writing applied to Cultural Management”

2014-2015: Teaching assistant of Prof. Elisabetta Lazzaro (Cultural Management, Université libre de Bruxelles)

2012-2014: Student assistant of Prof. Dominique Allart (Art History, Université de Liège)

Publications

Books

A.-S. RADERMECKER. *Un autre regard sur les marchés de l’art*. L’Académie en poche.

A.-S. RADERMECKER (2021), *Anonymous Art at Auction: The Reception of Early Flemish Paintings on the Western Art Market (1946-2015)*, Leiden/Boston: Brill (coll. *History of Collecting & Art Markets* 11). <https://brill.com/view/title/59100>

Works in progress

A.-S. RADERMECKER, F. ANGELINI, and M. MARCHENKO, How to Deal with Fakes in the Art Market? A Theoretical Model Exploring Labeling and Price-Setting Strategies at Auction.

Submitted papers (to peer reviewed journals)

A.-S. RADERMECKER. Everything But not the Artist's Name. The Overlooked Economics of Indeterminate Works of Art (*Authenticity studies*)

Peer reviewed papers

A.-S. RADERMECKER (2025). Connoisseurship from Below: Exploring Informal Expertise on Social Media. *Journal of Cultural Economics* (forth.)

A.-S. RADERMECKER, and E. LOOTS (2025). Contemporary Artist, Crafts Maker and/or Cultural Entrepreneur? How Identity and Self-Perception affect Business Models in the Creative Crafts Market? *Creativity and Innovation Management* (forth.)

SONG, Y. and A.-S. RADERMECKER (2024). "How Does Meaning Affect the Perceived Value of Art? The Case of Chinese Calligraphy". *Culture Unbound* 16(2).

RADERMECKER, A.-S. and ANGELINI, F. (2024). On the Role of "Tactile Value" in Cultural Consumption: An Empirical Research in the Live Music Industry. *Cultural Trends*, 1-25.

RADERMECKER, A.-S. (2023). Valuation Mechanisms of Fine European Tapestries in the International Auction Market. *FormAkademisk* 16, no. 4.

OOSTERLINCK, K., A.-S. RADERMECKER, SONG, Y. (2023). The Valuation of Copies for Chinese Artworks. *Journal of Cultural Economics*, <https://doi-org.ezproxy.ulb.ac.be/10.1007/s10824-023-09495-6>

BROSENS, K., and A.-S. RADERMECKER (2023). Valuing European Tapestry: From Riches to Rags, *Journal of Cultural Economics* 47, 359-506.

ALEXANDER, K., and A.-S. RADERMECKER (2023), Towards Transdisciplinarity: Current and Future Perspectives on Art Markets Studies. *Sediment* 33: 12-21.

RADERMECKER, Anne-Sophie V., and Victor GINSBURGH (2023). "Questioning the NFT "Revolution" within the Art Ecosystem" *Arts* 12, no. 1: 25. <https://doi.org/10.3390/arts12010025>

A.-S. RADERMECKER, and H. J. VAN MIEGROET (2023), "Attribution, Authentication, and Valuation Strategies in Eighteenth-century Paris Auction Markets" *European Review of Economic History*, 27(3): 336-361.

K. OOSTERLINCK, and A.-S. RADERMECKER (2023) "Reputation or Regulation? Evidence from the Art Market." *Journal of Arts Management, Law, and Society*, 53(2):103-121.

A.-S. RADERMECKER (2022). Selling Low-brow Art and Cultural Goods in Times of

Pandemic: The Case of a Provincial Art Market. *International Journal of Cultural Property* 29(3): 283-310.

A.-S. RADERMECKER and F. ALVAREZ DE TOLEDO (2022), "The History of Art Markets: Methodological Considerations from Art History and Cultural Economics" *International Journal of Digital Art History*. <https://doi.org/10.11588/dah.2020.5.75780> ; <https://dahj.org/article/the-history-of-art-markets>.

A.-S. RADERMECKER (2022), "Marcantonio Michiel à propos d'une coupe *all'antica* de Pietro Maria Serbaldi: un prototype du faux archéologique à la fin du Quattrocento ?" *Annales d'Histoire de l'Art & d'Archéologie*.

A.-S. RADERMECKER (2021), "Art and Culture in the Covid-19 Era: For a Consumer-Oriented Approach," *SN Business & Economics* 1(4): 1-14.

A.-S. RADERMECKER (2020), "Buy One Painting, Get Two Names. The Valuation of Collaborative Paintings in the Art Market," *Arts and the Market* 10(2): 99–121.

A.-S. RADERMECKER (2020), "The Market Reception of New Connoisseurship: Have Recent Advances in Art Scholarship Affected the Way of Buying and Selling Early Flemish Paintings?," *Nederlands Kunsthistorisch Jaarboek* 69: 339–72.

A.-S. RADERMECKER (2020), "Artworks Without Names. An Insight into the Market for Anonymous Paintings," *Journal of Cultural Economics* 43(3): 443–83.

A.-S. RADERMECKER (2019), "Quand un nom vaut des millions. État et limite d'un marché fondé sur une économie du nom d'artiste," *Marges* 28: 44-62.

K. OOSTERLINCK, and A.-S. RADERMECKER (2019), "'The Master of...': Creating Names for Art History and the Art Market," *Journal of Cultural Economics* 43(1): 57–95.

V. GINSBURGH, A.-S. RADERMECKER, and D. TOMMASI (2019), "The Effect of Experts' Opinion on Prices of Art Works. The Case of Peter Brueghel the Younger," *Journal of Economic Behavior and Organization* 159: 36–50.

A.-S. RADERMECKER (2018), "De l'usage maladroit de la signature d'artiste dans les études économiques," *Koregos. Revue encyclopédique et multimédia des arts* 226, Online: <http://www.koregos.org/fr/anne-sophie-radermecker-signature-marche-art/>

A.-S. RADERMECKER (2015), "Isabella d'Este et la sculpture *all'antica* : deux témoignages sur l'essor du *connoisseurship* en Italie au tournant des XV^e et XVI^e siècles," *Annales d'Histoire de l'Art & d'Archéologie* 37: 87–102.

A.-S. RADERMECKER (2015), "Abraham de Bruyn : Cinq chevaux debout dans un paysage," In *Animaux*, exhib. cat., (Collections artistiques de l'Université de Liège, Galerie Wittert, 10^{ème} Biennale de Gravure contemporaine de Liège), Liège, 15-17.

A.-S. RADERMECKER and C. LEVAUX, (Eds.) (2012-2014), Artistes, musiques et publics en Wallonie et à Bruxelles (1990-2010), *Revue de la Société liégeoise de Musicologie* 31-33, 99 p. (Paper: "Affirmation et économie d'une scène locale : le cas des groupes pop-rock issus de la Communauté française de Belgique entre 2000 et 2010," 35–57.)

Book chapters

A.-S. RADERMECKER (2025). Agents, segmentation et structure du marché de l'art (Larcier, forth.)

A.-S. RADERMECKER (2025). The Legal and Reputational Implications of the Platformisation of the Market for 'Ordinary' Antiques: The Case of Drouot.com. In Lazzaro, E., Moureau, N., and Turpin, A. (Eds), *A. Law & Finance in International Markets*. Routledge (forth.)

ARAMU, F. & A.-S. RADERMECKER (2025). Preserving the Past for a Sustainable Future: Circular Practices in the Consumption of Ordinary Antiques. In *Responsible Consumption and Production in the Cultural & Creative Industries. Actions, policies, and strategies* (Routledge).

A.-S. RADERMECKER (2023). Collectionner les tableaux anciens. Caractéristiques de l'offre et mécanismes de formation de la valeur marchande. In G. David & F. Mairessee (ed.). *Collectionneurs et marché* (Bibliotheca Wittcockiana).

A.-S. RADERMECKER (2020), "New Connoisseurship Facing the Art market. The Reception of Pieter Brueghel the Younger at Auction", In A. Glauser, P. Holder, T. Mazzurana, O. Moeschler, V. Rolle, F. Schultheis (ed.), *The Sociology of Arts and Markets. New Developments and Persistent Patterns*. Palgrave Macmillan, 183–212.

A.-S. RADERMECKER and É. GARCIA GUILLEN (2018), "Le dialogue entre les opérateurs du secteur des arts plastiques contemporains à Bruxelles : perceptions et perspectives d'un territoire créatif," In F. RINCHSBERGH, E. SWYNGEDOUW, J. VLEGELS (eds), *Cultural & Creative Industries in Brussels*, VUB-Press, Urban Notebooks series, 239–60. ISBN 978 90 5718 802

Book Reviews

RADERMECKER, A. S. V. (2025). Global art markets: History and current trends: edited by Iain Robertson, Derrick Chong, and Luís U. Afonso, Oxon & New York: Routledge, 2025, 322pp.,£ 135 (Hardback) ISBN 9781032510453,(ebook) ISBN 9781003400868.

RADERMECKER, A. S. V. (2022). Elisabetta Lazzaro, Nathalie Moureau, Adriana Turpin (Eds): Researching art markets. Past, present and tools for the future Routledge (Routledge Research in the Creative and Cultural Industries), Oxon, 2021.

Reports

Voices of Culture. Structured Dialogue Between the European Commission and the Cultural Sector (2022). [\(Re\)-Engaging Digital Audiences In The Cultural Sectors – Improving Audience Data](#) (expert and editor).

A.-S. RADERMECKER (2020), *Le marché des maîtres anciens : une économie du nom d'artiste ? État des lieux et implications pour le secteur muséal*, PhD Review #1 de l'Observatoire des Politiques culturelles de la Fédération Wallonie-Bruxelles, 96 p. <http://www.opc.cfwb.be/index.php?id=20992>

A.-S. RADERMECKER and S. DU ROY DE BLICQUY (2018), *Le marché de l'art*, Dossier du CRISP 89, 153 p. ISBN 978 2 87075 187 9

Other publications

December 2021: EconomistsTalkArt.org, *Anonymous Art at Auction: Looking at the 'Unbranded' and the 'Outdated'*. <https://economiststalkart.org/2021/11/23/anonymous-art-at-auction-looking-at-the-unbranded-and-the-outdated/>

A.-S. RADERMECKER, and N. NYST, "L'emploi culturel," *Politique – Revue belge d'analyse et de débat* (Fall 2021)

A.-S. RADERMECKER, "What's in Anonymity?" short article for Nicholas Hall Old Master Gallery's journal (New York). <https://www.nicholashall.art/journal/the-market-for-anonymous-old-master-paintings/>

A.-S. RADERMECKER, "How the Pandemic Shed Light on the "Tactile Value" of Art and Culture", *SHIT! Corona Chronicles. An online Space/Repository/Forum to share problems, solutions, issues, field notes and questions about how professional arts and culture works in a Covid-19/PostCovid-19 world* (Posted on 15 February 2021). <https://padlet.com/ellenloots/wosl47s6cckq996p>

Forthcoming: contributions to the *Art Market Dictionary* De Gruyter (various dictionary entries)

September 2018: EconomistsTalkArt.org, "The price of a name: Art market valuation of provisional names ("The master of")". Available online: <https://economiststalkart.org/2018/10/09/the-price-of-a-name-art-market-valuation-of-provisional-names-the-master-of/>

January 2017, Moustique (national weekly magazine): *21 Rue la Boétie* exhibition review available online: <http://www.moustique.be/17421/le-documentaire-21-rue-la-boetie>

Referee

Journal of Cultural Economics (Springer); European Review of Economic History; SN Business & Economics (Springer Nature); Dialogues – Revue de Philosophie Canadienne (Cambridge University Press); SAGE Open; *Economia Politica* (Springer Nature); RIHA Journal (Journal of the International Association of Research Institutes in the History of Art); *Arts, Sustainability, Humanities, Arts and the Market*; *International Journal of Arts Management*; *Journal of Visual Art Practice*.

Editorial Board Member

Cultural Trends
Arts and the Market (Emerald)
Business & Economics (Springer Nature)

Active participation in conferences (with scientific selection committees)

July 4, 2025. TIAMSA 2025 (*Adam Mickiewicz University Poznan*) Presentation of ERC-Stg-2022 MOOVA

June 26, 2025. ACEI 2025 (*Erasmus University Rotterdam, Neth.*). Chair of the Scientific session: Exploring the low-end of the art market.

June 12, 2025. Europeana 2025 – Preserve, Protect, Reuse (Poland, Online)

November 24, 2024: North America Workshop on Cultural Economics (ACEI allied / Southern Economic Association) (Washington, DC)

September 27, 2024. The Commerce & Circulation of Decorative Arts 1792-1914 (Lyon, 25-27 Sep 24)

September 5, 2024. EWACE – European Workshop on Applied Cultural Economics (Segovia, Spain)

July 13, 2024: TIAMSA conference - The International Art Market Studies Associations (University of Melbourne, Melbourne)

June 24-26, 2024. AIMAC The International Association of Arts and Cultural Management conference (Lisboa)

June 24, 2024. CIHA – Congrès International d’Histoire de l’art 2024 - Matérialité (Lyon)

April 24, 2024: Workshop “Responsible Consumption and Production in the Cultural and Creative Industries,” (London, University of Westminster)

March 19, 2024: ProvenHance workshop (Musées royaux des Beaux-arts de Belgique) – provenance issues at the multilateral level.

March 14, 2024: MAACH annual conference Annual MACCH Event: Circularity in Arts and Heritage: Practice, Policy & Research.

September 29, 2023: *Globalized Art Markets. Methodological and Theoretical Challenges of Interdisciplinary Art Market Research | Conference*. Annual conference of the Working Group Sociology of the Arts in cooperation with the Working Group Sociology of Valuation and Evaluation of the German Sociological Association (DGS) and the ZADIK | Central Archive for German and International Art Market Studies, University of Cologne.

September 21st, 2023: BICCS23 – Biennale International Conference for Craft Sciences – Session Crafts Economies and Beyond (University of Gothenburg, Sweden).

July 1st, 2023, *Towards a Sustainable Art Market?* - TIAMSA Annual Conference (Université libre de Bruxelles).

April 15, 2023: *Tools for the Future. Researching Art Markets Practices Past and Present* (Louisiana State University).

September 21st, 2022. ICCPR – International Conference on Cultural Policy Research (Antwerp University).

September 9th, 2022. EWACE – 12th European Workshop of Applied Cultural Economics (University of Torino) – with F. Angelini.

June 27th, 2022. AIMAC (*Association Internationale de Management des Arts et de la Culture*) annual conference (Mexico City - online).

June 10th, 2022: *Tools for the Future. Researching Art Markets Practices Past and Present* (Erasmus University Rotterdam) – with E. Loots.

March 31st, 2022: *Renaissance Society of America (RSA Annual Conference) – Session Collecting and Display - The Collector in the Marketplace* (Dublin).

July 8th, 2021: Association for Cultural Economics International 2021 Conference – paper presented with F. Angelini and M. Marchenko + special art market session co-chaired with Profs. M. Vecco and A. Srakar.

June 11th, 2021: Workshop 6 – Financial Structures and Practices on the Art Market Université Sorbonne Nouvelle & IESA Arts & Culture, Paris, 11-12 June 2021

April 14th, 2021: Annual conference of the Association for Art History (University of Birmingham, online, 14-16 April 2021). Session: The Real Price: Between art and the (art) market

February 13th, 2020: College Art Association (CAA) Conference 2020 / Chair of the TIAMSA Business Meeting (Chicago)

September 7th, 2019: Ninth European Workshop on Applied Cultural Economics, Copenhagen 5-7 September 2019, Copenhagen Business School

April 27th, 2019: Deuxième journée de l'Art flamand, liégeois et belge de l'Université libre de Bruxelles (Université libre de Bruxelles)

November 16th, 2018: International Art Market Workshop (Brussels, ULB-F.R.S-FNRS /Centre Emile Bernheim, Solvay).

September 28th, 2018: TIAMSA International Conference (The International Art Market Studies Association, Vienna, Belvedere).

June 26th, 2018: Young Researcher Workshop – ACEI18 20th International Conference on Cultural Economics, RMIT University, Melbourne Victoria (Australia).

February 24th, 2018: International symposium (*Marges. Revue d'art contemporain*), “Art with (or without) the art market”, Institut National d'Histoire de l'Art (INHA), Paris.

September 9th, 2017: Eight European Workshop on Applied Cultural Economics, 7-9 September, Cracow University of Economics (Cracow, Poland).

April 6th, 2017: International Congress: *Investigating Cultural Expertise* (Groupe d'Études sur la Prescription; laboratoires CIMEOS et GERIICO (Lille 3), University of Bourgogne-Franche-Comté, Dijon).

December 8th, 2016: Workshop: *Understanding Culture and Creativity in Brussels* (ULB, VUB, Saint Louis Brussels).

November 17-18th, 2016: International Congress organised by the Research Committee Sociology of Arts and Culture of the Swiss Sociological Association and the Institute of Sociology of the University of St. Gallen (Switzerland), *Art & Market: Alienation or Emancipation?*

May 27th, 2016: Doctoral Meeting organized by the AJCH (Association des Jeunes Chercheurs

en Histoire), *Faux, Forgeries, Contrefaçons*.

January 26th, 2016: 3rd Doctoral Meeting organized by Transitions, University of Liège, *Documents, Methods and Concepts*.

Invitation as keynote speaker

July 2, 2025 – Keynote speaker for the 10th International Art Market Workshop Past and Present: Tools for the Future on Art Markets & Local Development (University of Bologna – Rimini Campus)

June 24, 2025 – Keynote speaker for the Young Scholar Workshop at ACEI 2025 conference (Erasmus University Rotterdam)

Other conferences and seminars (on invitation)

June 4, 2025. Seminar at Paris-Dauphine (Dauphine Recherches en Management, UMC CNRS 7088)

May 29, 2025. ENCATC 11th International Study Tour (online)

May 22, 2025. Project presentation “Connoisseurship from below” (ISELP, Trajet historiens de l’art Brussels)

May 5, 2025. Seminar at University of Catania - Dipartimento di Economia e Impresa (invited by Prof. Isidoro Mazza)

April 24, 2025. Seminar at INHA (GRHAM – Groupe de recherche en histoire de l’art moderne)

January 24, 2025. ENCATC Brafa Talk

September 24, 2025. Seminar at Erasmus University Rotterdam (invited by Dr. Carolina Della Chiesa)

September 24, 2024. Art & Droit colloque (Royal Library of Belgium)

May 27, 2024. Contribution to 2nd meeting of the Expert Group on the dialogue with the Art Market (European Commission) – economics of the European art market.

February 2nd, 2024. BRAFA Art Fair Art Talk – Public-Private Partnerships in the Cultural Sector (Brussels Expo).

October 24th, 2023. Workshop “La vente illégale sur le marché de l’art”, with Kim Oosterlinck (ISELP).

June 10-14th, 2023: Thematic School Lisboa: *Art Markets: An Integrated Perspective*.

Introductory session with Filip Vermeulen.

June 26, 2023. Lecture for the Center of Art Market Studies – Forum Kunst Markt (Technische Universität Berlin).

June 22, 2023. Lecture at the Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique (Classe des Arts).

May 11th, 2023. Lecture at the LARHRA seminar - Laboratoire de Recherche Historique Rhône-Alpes (UMR 5190) (Université de Lyon 2).

March 10, 2023 : Expert Group on Illicit Trafficking (ENCATC Meeting at TEFAF)

January 16, 2023. Seminar Econométrie et Big Data: l'art à l'état gazeux? Avancées récentes et enjeux (Paris, ENS - Ecole Nationale Supérieure)

December 7, 2023. Management Café (CEBRIG – Fondation Bernheim) – Gérer un musée: regarder à la fois vers le passé et l'avenir ? (with G. David).

December 9, 2022. Cyprus Culture Summit Music 2022. Panelist for Session 5. *Digital Shift in the Music Industry*.

October 19, 2022. ENCATC Congress 2022 – Chair of the study visit at the Holland House (Brussels) – *Artists and Transnational Cooperation. Sustainable Practices and Policy*.

May 13th, 2022: Conference at the Bibliotheca Wittrockiana (*Collectionneurs et marché*)

May 3rd, 2022: Séminaire IMAGO (Université de Lille)

April 28th, 2022: ISELP (Bruxelles), *Journée d'étude Profession Historien.ne de l'art*

April 25th, 2022: Oslo Creative IPR seminar (University of Oslo) – with K. Oosterlinck

April 14th, 2022: Tiamsa Live Book Discussion (online)

December 21st, 2021: *Hedonic regression for art historians* (KULeuven, with K. Oosterlinck) – Contribution to Prof. K. Brosens's course on the history of art markets.

June 21st, 2021: *Fakes in the art market* (International Workshop part of the UNIBO Institute of Advanced Studies (ISA) – keynote speaker

May 11th, 2021: LEM Economics Seminar (Université de Lille)

June 2nd, 2020: Getty Research Institute, Los Angeles: Virtual Workshop on *Big Data and Art History*.

April, 8th, 2021, LAHRHA (Lyon II). Seminar: Restitution de la valeur économique des œuvres d'art – *Postponed because of COVID-19*.

March 3rd, 2020: Intermezzo (Duke University, Department of Art, Art History and Visual Studies)

March 4th, 2020: Guest Lecture for the History of Art Markets ARTHIST.231.01.Sp20 (Prof. H. J. Van Miegroet), Duke University (NC)

October 9th, 2019: Guest Lecture for the Art Market seminar ARTHIST.508S.01.F19 (Prof. H. J. Van Miegroet), Duke University (NC)

October 9th, 2019: Guest Lecture for the History of Art Markets ARTHIST.231.01.F19 (Prof. H. J. Van Miegroet), Duke University (NC)

June 24-28th, 2019: Thematic School Lyon *Art Markets: An Integrated Perspective*. Session 25 June morning: *Value*. Paper: "The Economic Value of Art: Current views with a special focus on the market for Old Master Paintings" Session 25 June afternoon: *Economic Tools*.

June 18th, 2019: Invitation as a panel speaker at the *Lunchtime talk on Community, citizens and cultural heritage* organized by The European Commission Blue Book Trainee Arts and Culture Subcommittee. Topic: "Sustainability and future of the European Year of Cultural Heritage"

April 24th, 2019: Seminar for HAAR-B300 (Prof. Th. Lenain) : "Réflexions sur la problématique du faux à la Renaissance : origines du marché de l'art et implication en matière de détournement de l'authenticité des œuvres d'art"

February 6th, 2019: Seminar for GECUD-501 (Actualité et questions approfondies relatives aux institutions culturelles) : "Les relations entre musées et marché de l'art" + "Réflexions sur la pratique du *deaccessioning*"

February 14th, 2018: Seminar for GECUD-501 (Actualité et questions approfondies relatives aux institutions culturelles) : "Marché de l'art et pouvoirs publics : une application à la Fédération Wallonie-Bruxelles"

June 16th, 2017: Lecture session for CAVEAT!!!! At Lodger (Research project on artist contracts launched by Jubilee at MUKHA, Antwerp): Paper: "The Artist's Signature and the Art Market: A Brief History"

April 29th, 2016: Observatoire des Politiques culturelles de la Fédération Wallonie-Bruxelles.

September 13th, 2013: representing Transitions (Interdisciplinary Research Department on the Late Middle Age and the Early Modernity, Liège University) during a visit of the exhibition "L'Europe de Rubens" (Louvre-Lens Museum) in the presence of H. M. Mathilde, Queen of Belgium, organized by the Rubenianum Institute (Antwerp) and supervised by Prof. Arnout Balis. Lecture during the roundtable on *Practices of Imitation in Rubens's Workshop; 17th Century Liège vs 17th Century Antwerp*.

April 17th, 2013: Lecture session for *La Société liégeoise de Musicologie* (University of Liège): "Musiques actuelles : l'émergence de la scène pop-rock en Wallonie et à Bruxelles. Essai d'une évaluation qualitative et quantitative des politiques culturelles mises en œuvre par la Communauté française entre 2000 et 2010".

Organization of scientific events

Mars 3-4, 2025 ULB Art Market Workshop on the Valuation of Intangible Cultural **Heritage**
18 December, 2023 – Low-End Art Market Online Workshop

21-22-23 May 2024 – Art Market workshop and ERC-MOOVA kick-off meeting (Palais des Académies, Brussels)

18-19 March, 2024 – ProvEnhance workshop/kick-off meeting (BELSPO Brain 2.0, Musées Royaux des Beaux-Arts de Belgique)

31 June – 1 July, 2023: TIAMSA - The International Art Market Studies Association Annual Conference – *Towards a sustainable art market?* (hosted by the ULB)

9 June 2022. Co-organization of the workshop *Tools for the Future. Researching Art Market Practices Past and Present* (with Erasmus University Rotterdam) – Member of the scientific committee

8 July 2021, ACEI Conference – Special Art Market Session: “Art markets and econom(etr)ics: New Approaches and Perspectives, in collaboration with Andrej Srakars and Marilena Vecco

Other scientific events

November 3, 2023: Collegium annual event: Beyond Boundaries: Art, Science and Society – Artificial Intelligence

March 2018: Visiting researcher at Duke University - DALMI (Duke Art Law and Markets Initiative) + research journey in New York at the Thomas J. Watson Library (The Metropolitan Museum of Art)

July 2017: Research journey at the National Art Library and the National Gallery’s archive (London)

May 2017: Research journey in Paris (semi-structured interviews)

October 2016: Research journey at the Rijksbureau voor Kunsthistorisches Documentatie (RKD, Den Haag)

July 2016: Research journey in London (UK) at Christie’s Archives

April 2014: Research journey in Florence on Michelangelo’s early works, supervised by Marcella Marongiu, researcher at the *Casa Buonarroti*

March 2014: logistical organization of the launching of *EpistolART* (ARC - University of Liège)

February 2013: research journey at the Academia Belgica for the seminar *Questions approfondies d'histoire moderne: Rome renaissance: les mises en scène d'une ville* (University of Liège)

Awards and recognition

December 2022: Elected member of the Collegium (Royal Academy of Belgium – Classe des Arts)

March 2020: Prix Suzanne Sulzberger (ULB – Faculté de Philosophie et Sciences sociales)

June 2018: Pommerhene President Prize for the Best Young Researcher Paper at the 20th International Conference on Cultural Economics (Melbourne, RMIT University)

April, 2016: Research award offered by the Observatoire des Politiques Culturelles de la Fédération Wallonie-Bruxelles. Research project available online:
(http://www.opc.cfwb.be/index.php?eID=tx_nawsecuredl&u=0&g=0&hash=716b46cde5cef3266b74a8b4689dfbb0f56b29d6&file=fileadmin/sites/opc/upload/opc_super_editor/opc_editor/documents/pdf/OPC_-_texte_presentation_these__A.-S._Radermecker_.pdf)

February 2012: Master dissertation award offered by the Observatoire des Politiques Culturelles de la Fédération Wallonie-Bruxelles. Summary available online:
(<http://www.opc.cfwb.be/index.php?id=10494>)

Involvement in the academic community

2025-...: Chair of the working group for the new ULB museum tour (Solbosch Campus)

2024-... : Advisor for the ULB Vice-Rector for Cultural Affairs and Scientific Outreach

2022-...: Chair of the Jury of admissions (Cultural Management)

2015-2018: Representative of the scientific body of the Faculty of Philosophy and Social Sciences (Université libre de Bruxelles)

PhD Candidates supervision

PEACOCK Emily (joint supervision with Donna Yates, University of Maastricht), since 2025

ALMSTADT, Fenya (ProvEnhance – joint supervision with Meike Hopp, TU Berlin) – Since October 2023

ARAMU, Federica (ERC-StG-MOOVA) – Since October 2023

CROTTA, Alessia (ERC-StG-MOOVA) – Since November 2023

DE WINTER, Eléa (ProvEnhance – joint supervision with Kim Oosterlinck) – Since October 2023

RACCOMANDATO, Roberta (ERC-StG-MOOVA, joint-supervision with Prof. Anna MIGNOSA) – Since October 2023

SONG, Yuqing (joint supervision with K. Oosterlinck) - Since October 2022

Postdoc supervision

WANG Jin (antiques as an investment) – 2025-2027

LAGASSE Marine (perception of antiques by Gen Z) – 2025-2027

FERRERO Matilde (economic dimensions of the cultural and non-cultural event sector in Brussels) – 2025-2027

BONNIEUX, Lucile (impact of Covid-19 on cultural events and organizational resilience mechanisms) - 2023-2025

Member of PhD committee

LOUMAYE Hadrien (ULB-Cambre)

MARIAUD, H el ene (PhiSoc)

MALENDIER, Anne (PhiSoc)

MUDEKEREZA, Patrick (PhiSoc)

Member of PhD jury

LAGIOS, Nicolas (SBSEM)

Public markets (in collaboration with the ULB Policy Lab)

November 2024. Observatoire des politiques culturelles – Evaluation of the 2019 Museum Decree in Federation Wallonia-Brussels (30,000 euros)

August 2024. Hub.Brussels – Creative.Hub – mapping the funding opportunities in Brussels for the ICC (15,000 euros)

Service to society

Jury member for the Fonds F elicien Rops (artists residencies)

Member of the acquisition commission for the Collection de la Province de Li ege (BE)

Member of the Conseil F ed eral de la Politique Scientifique (CFPS) – 2023-2027

Administration board member of the Presse Universitaire de Bruxelles

Expert for START – Museum Expo Tech (November 2023)

Expert for Hub.Brussels (development of a platform to support the cultural and creative industries in the Region Brussels-Capital)

Expert for the survey *Portrait socioéconomique des travailleurs.euse.s des arts plastiques, visuels, numériques, de l'espace, des arts appliqués, du design et de la mode et de l'architecture en FW-B* (led by the Observatoire des politiques culturelles, Federation Wallonia-Brussels)

Jury member for the "Prix de l'Observatoire des Politique culturelles" (2022-...)

Leading expert for the program *Voices for Culture* (invitation by the European Commission) – Digital and audience development (September 2021-January 2022)

Expert for « Un Future pour la Culture » (Fédération Wallonia-Brussels, Ministry of Culture, September-October 2021)

Intervention in the press

June 2023: press interview for Moustique (prices of music festivals)

March 2022: Radio interview on Bel-RTL – Magritte sales (with K. Oosterlinck)

September 2021 : Interview with Denni Tommasi (Monash University press, Melbourne)

April 2019: Interview RTBF for the International Day of Fakes

Internships and professional experience

Summer 2014: Accreditation management for *Les Solidarités* (Belgian music festival)

Summer 2013: Accreditation management for *Les Solidarités* (Belgian music festival)

September 2011-January 2012: [Pias] Belgium (Brussels), Press and Promotion Department.

September 2010-January 2011: *Festival Les Ardentes* (Liège), Press and Promotion Department.

September-December 2009: Museum for Modern and Contemporary Arts (MAMAC, Liège), documentary research and cataloguing.

July 2008: archaeological research in Grotte Scladina (Sclayn, Namur, Belgium)

Various (2011-...): active involvement within the non-profit organization *Festiv@Liège* (concerts and events promoters) : *Les Ardentes Club* ; *Les Ardentes Festival* ; *Les Transardentes indoor Festival*, *Ronquières Festival*

Language Skills (based on cecl levels)

- French: mother tongue
- English: C2 (advanced independent user)
- Dutch: B1 (independent user)
- Italian: A1 (elementary user – reading skills)
- German: A1 (elementary user – reading skills)

Last update : June 2025

A handwritten signature in blue ink, appearing to be 'ASR', with a long, sweeping underline that extends to the left and then curves back to the right.