

List of selected publications

Kim OOSTERLINCK

David G., Li Y., Oosterlinck K., Renneboog L., “Art in Times of Crises”, *Economic History Review*, forthcoming.

□ Oosterlinck K., Radermecker A.-S., Song Y., “The Valuation of Copies for Chinese Artworks”, *Journal of Cultural Economics*, forthcoming.

□ Oosterlinck K., “L’investissement en art”, in G. David and F. Mairesse eds, *Collectionneurs & Marché, Wittockiana*, pp. 41-52.

□ Dupin de Beyssat C., Greenwald D., Oosterlinck K., (2023), “Measuring nepotism and sexism in artistic recognition: the awarding of medals at the Paris Salon, 1850–1880”, *Journal of Cultural Economics*, 47, 3, pp. 407-436.

□ Euwe J., Oosterlinck K., (2023), “The German Art Market during World War II”, *European Review of Economic History*, 27, 3, pp. 412-436.

□ Oosterlinck K., Radermecker A.-S., (2023) “Regulation or Reputation? Evidence from the Art Market”, *Journal of Arts Management, Law and Society*, 53, 2, pp. 103-121

□ David G., Huemer C., Oosterlinck K., (2023), “Art Dealers’ Inventory Strategy: the case of Goupil, Boussod & Valadon, 1860-1914”, *Business History*, 65, 1, pp. 24-55.

□ Greenwald D., Oosterlinck K., (2022), “The Changing Faces of the Paris Salon: Using a New Dataset to Analyze Portraiture, 1740-1881”, *Poetics*, 92, B, article 101649.

□ Oosterlinck K., (2022) “Gustav Cramer, Max J. Friedländer and the Value of Expertise in the Arts”, *Capitalism. A Journal of History and Economics*, 3, 1, pp. 19-56.

□ Oosterlinck K., Radermecker A.-S., (2019), ““The Master of ...”: Creating Names for Art History and the Art Market”, *Journal of Cultural Economics*, 43, 1, pp. 57-95.

□ David G., Oosterlinck K., (2018), “Hôtel Drouot”, *Grove Dictionary of Art's* online.

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6

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□ Oosterlinck K. (2017) “Art as a Wartime Investment: Conspicuous Consumption and Discretion”, *Economic Journal*, 127, 607, pp. 2665-2701.

□ David G., Euwe J., Goldman N., Oosterlinck K., (2017), ““Preise spielen gar keine Rolle.“ The booming art market in occupied Western Europe, 1940-1945”, in Fleckner, Uwe; Gaetgens, T. and Huemer, Christian eds., *Markt und Macht. Der Kunsthandel im “Dritten Reich,”* De Gruyter, pp. 27-48.

□ Euwe J., Oosterlinck K., (2017), “Quality and authenticity in a market under pressure: The case of the Dutch art market during WWII”, in Fleckner, Uwe; Gaetgens, T. and Huemer, Christian eds., *Markt und Macht. Der Kunsthandel im “Dritten Reich,”* De Gruyter, pp. 49-66.

□ Euwe J., Oosterlinck K., (2017), “Art Price Economics in the Netherlands during World War II”, *Journal for Art Market Studies*, 1, 1, pp. 47-67.

□ Goldman N., Oosterlinck K., (2016), “Restitution”, *Grove Dictionary of Art's* online:

<http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7002277663?rskey=4vbGx9&result=1>

- David G., Oosterlinck K., (2015), “War, Monetary Reforms and the Art Market”. *Financial History Review*, 22, 2, pp. 157-177.
- David G., Oosterlinck K., Szafarz A., (2013), “Art Market Inefficiency”, *Economics Letters*, 121, 1, pp. 23-25.
- Lindenberg M., Oosterlinck K., (2011), “Art Collections as a Strategy Tool: a Typology based on the Belgian Financial Sector”, *International Journal of Arts Management*, 13, 3, pp. 4-19.
- Bocart F., Oosterlinck K., (2011), “Discoveries of Fakes: their Impact on the Art Market”, *Economics Letters*, 113, 2, pp. 124-126