

## **Artmarket.com publishes its 32nd Artprice Annual Report – The Art Market in 2025 – showing 12% growth, with the USA strengthening its dominant position. Plus... Gemini Deep Think’s AI audit of Artprice’s strategy for 2026/2030**

The 32nd Artprice Annual Report – ‘*The Art Market in 2025*’ – offers a comprehensive overview of global public auctions of fine art (paintings, sculptures, drawings, photographs, prints, videos, installations, tapestries, NFTs & AI-generated or assisted works, excluding antiques, anonymous cultural property and furniture). It covers the period from January 1st and December 31st, 2025.



Artprice's 2025 Art Market Report cover,  
featuring *IA Face Stone* (2026) by Léo Caillard

[<https://imgpublic.artprice.com/img/wp/sites/11/2026/03/img1-the-art-market-in-2025-by-artprice.jpg>]

All prices quoted in this Artprice by Artmarket report refer to public auction results, including buyer’s premiums. All dollar symbols (\$) refer to the US dollar.

The general health of the Art Market in 2025 was relatively positive, with sales showing strong growth and a record number of works sold (+6.5%) and a 12% growth in global art auction turnover.

In volume terms, 2025 stood out as the most dynamic year in the history of the global art market, with 1.28 million artworks offered for sale and 867,000 works sold.

According to thierry Ehrmann, CEO of Artmarket.com and Founder of Artprice, “The market’s

growing liquidity has been made possible by the exponential growth of auction houses online, with, on the one hand, a 540% increase in online auction announcements, and on the other hand, live auctions, which have grown by 244% worldwide in the aftermath of the COVID pandemic years. Such figures were previously expected for 2027-2030.”

**The United States dramatically consolidated its first place with 42.3% of the global art market.**

**China took second place with 15.8% of the global market.**

These two leading powers have made the Art Market a true vector of soft power, and a strong comeback by China cannot be ruled out, as it has already demonstrated in the past by taking the first position as the world’s heaviest marketplace (2005).

The United Kingdom maintained its third place with 13.4% of the global market.

**France, with a 26% growth in auction turnover, remained in fourth place** with 8.5% of global turnover, but set four new records: it is 1st in the world in number of sales sessions, 2nd worldwide in terms of transactions, 1st in Europe in terms of turnover, and **Paris is now the 3rd largest marketplace in the world**, surpassing Hong Kong, Beijing, and Shanghai.

**The European Union is now the world leader in terms of the number of art auction transactions and it is number 2 in terms of turnover.** This corresponds to its ranking as the world’s 3rd largest economic block with a GDP of 19,423 billion in 2024.

With the most comprehensive report on the art market, Artprice by Artmarket.com, the world leader in art market information, has pursued its collaboration for the 17th consecutive year with its Chinese state-owned partner, the Artron Group. The global auction coverage made possible by the Artprice and Artron ARAA partnership offers a globally complete view of the structural evolutions and trends in the global art market, a view that has been unmatched for 18 years.

In its report, Artprice presents its famous rankings, including the Top 500 Artists by annual auction turnover (from sales of fine art, NFTs, & AI generated and/or assisted creations) in 2025, as well as the Top 100 art auction results in 2025. The report once again highlights the spectacular growth in the appreciation of female artists.

Dematerialization via the Internet is now a dominant feature of the art market across all five continents of the globe, relegating physical auction rooms to 20th century history.

**Artprice by Artmarket is pleased to announce the publication of its 32nd Annual Report, “The Art Market in 2025”. It is available free of charge, in its entirety and in three languages, online, and in PDF format:**

Français : <https://fr.artprice.com/artprice-reports/le-marche-de-lart-en-2025>

English: <https://www.artprice.com/artprice-reports/the-art-market-in-2025>

Mandarin : <https://zh.artprice.com/artprice-reports/the-art-market-2025-zh>

The 32nd Annual Art Market Report – available for free download – provides a detailed analysis of the trends shaping global auctions. It offers insights into the structure of the art market through the analysis of over 867,000

works sold in 2025, enriched with concrete examples and essential rankings, including the Top 500 Artists (by annual turnover) and the year's Top 100 Auction Results.

## HEALTH OF THE GLOBAL ART AUCTION MARKET

### 1. HEALTH OF THE GLOBAL ART AUCTION MARKET

Global art auction turnover reached \$11.1 billion, up 12% (\$9.9 billion in 2024).

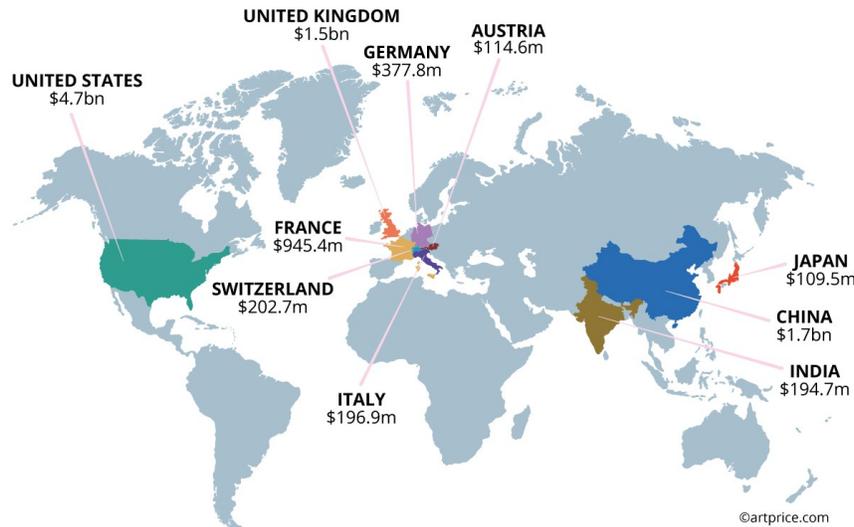
In the West, Fine Art auction sales generated \$9.4 billion, up 15.4% (\$8.1 billion in 2024)

In China, Fine Art auction sales fell by 5.4% to \$1.76 billion (vs. \$1.86 billion in 2024).

The record price for a work of art in 2025 was \$236,360,000 (vs. \$121,160,000 in 2024)

The Lauder Collection generated the three highest art auction results of the year, thanks to three paintings by Gustav Klimt.

**Paris became the 3rd capital of the Art Market with \$844 million (\$647 million in 2024) ahead of Hong Kong (\$661 million), Beijing (\$619 million), and Shanghai (\$262 million)**



### Top Ten Fine Art Auction Marketplaces in 2024

<https://imgpublic.artprice.com/img/wp/sites/11/2026/03/img2-Artprice-World-planisphere.jpg>

### 2. 2025 OVERVIEW: BOTTOM-UP GROWTH

The number of lots sold continued to rise (+6.5%) to 867,000, vs. 814,300 in 2024.

The unsold rate stabilized at 32% in 2025, vs. 33% in 2024.

The average price of an artwork rose slightly to \$12,820, vs. \$12,240 in 2024.

Half of the works sold for less than \$600 (median price) in 2025, vs. \$610 in 2024.

Lots sold for less than \$1,000 totaled 531,800 (vs. 488,210 in 2024), including 173,280 paintings (vs. 170,970 in 2024).

80% of artworks sold for less than \$3,160 at auction in 2025 (vs. \$3,370 in 2024)

Artprice listed 1,347 Fine Art lots sold over a million in 2024, vs. 1,131 in 2024.

Gustav Klimt's *Portrait of Elisabeth Lederer* (1914/16) fetched the second highest art auction price of all time at

\$236,360,000. Only Leonardo da Vinci's *Savior of the World* did better (at \$450,312,500 in 2017).

## **SOFT POWER: CHINA RETAINS SECOND PLACE**

The **United States** (+22%) recorded 178,920 art auction results for \$4.7 billion. This total represented 42% of the global art market vs. 181,970 lots sold for \$3.8 billion (39% of global turnover) in 2024.

**China** (-5.4%) underwent a further contraction, partly due to unreported results. It posted a total of \$1.76 billion, or 16% of global art auction turnover (vs. \$1.86 billion in 2024 for 19% of global turnover)

The **United Kingdom** (+3.0%) consolidated its third place with \$1.5 billion, representing 13% of global art auction turnover (vs. \$1.45 billion in 2024 for 14.5% of global turnover)

**France** (+26%) generated \$945 million, representing 8.5% of global turnover, with 131,650 lots sold (vs. \$747 million in 2024, representing 7.5% of the global turnover). It remained the leading marketplace on the European continent.

**Germany** (+9%) was the world's 5th largest art marketplace with a total auction turnover of \$377 million, representing 3.5% of global turnover. In 2024, this market totaled \$347 million, or 3.4% of global turnover.

## **AUCTION HOUSES**

Sotheby's has once again become the world's leading auction house for Fine Art with a total turnover of \$3.1 billion (vs. \$2.3 billion in 2024).

Christie's recorded a total of \$3.0 billion over the year (vs. \$2.9 billion in 2024).

Sotheby's (with 28% of global art sales turnover) and Christie's (with 27%) are neck and neck.

Phillips remained the third biggest auction house in the world with \$354 million (\$427 million in 2024).

China Guardian was the leading Chinese auction house with \$307 million (\$308 million in 2024).

The Bonhams network generated a total turnover of \$244 million (vs. \$246 million in 2024) and consolidated its 5th place.

Artcurial, with a total of \$129 million (vs. \$67 million in 2024), remained the leading European auction house for Fine Art.

## **RECORDS & COLLECTIONS**

The three highest auction results of the year were hammered for the three Gustav Klimts paintings in the Lauder Collection.

Gustav Klimt was the world's top-selling artist in 2025 with a total turnover amounting to \$397 million.

Frida Kahlo once again becomes the world's most expensive female artist thanks to the sale of *El sueño* (La cama) (1940) for \$54.7 million.

Marlene Dumas (1953) has once again become the most expensive Contemporary female artist in auction history with a result of \$13.6 million for her painting *Miss January* (1997)

Yayoi Kusama was the top-selling female artist in terms of total auction turnover, but only ranked 23rd in the overall ranking.

Zhang Daqian (1899-1983) was the top-selling Chinese artist with \$97 million in auction turnover in 2025.

Pablo Picasso was the most traded artist in the world with 3,729 auction results in 2025.

Indian artists M. F. Husain, Tyeb Mehta and F. N. Souza all recorded new auction records.

Dematerialization via the Internet is now a dominant feature of the art market across all five continents of the globe, relegating physical auction rooms to 20th century history. During that century the art market was clearly dominated by the West; today the Asia-Pacific region is on an equal footing.

Artprice's 32nd Annual Art Market Report is considered by art market players the most reliable and comprehensive reference in the world. Indeed, following the 36th Congress of the International Committee for Art History (CIHA) in Lyon (23-28 June 2024) where Artprice by Artmarket was one of the main sponsors, Artprice by Artmarket conducted a very thorough *spontaneous brand awareness* study. This study, prepared in advance, precisely measured Artprice's presence in the academic, scientific and institutional spheres of the art world, and its results clearly showed that Artprice is the **'Top of mind' database in the art market.**

Spontaneous brand awareness measures the percentage of people who spontaneously mention a brand in relation to a particular service or product.

In addition to spontaneous brand awareness, Artprice also studied *qualified brand awareness* by requesting more information about the knowledge of the responding conference attendees regarding the brand. This allowed for an analysis of the respondents' sincerity and consistency.

This highly qualitative study benefited from two exceptional factors: firstly, by interviewing conference attendees from 70 countries in person, it avoided online or telephone questionnaires, which would have resulted in a lack of relevance and verification; and secondly, it allowed Artprice to communicate directly with these registered and certified attendees, who were identified by their profession, specialty, qualifications/title, degree, and institutions/universities.

The question asked was: "What databases on the Art Market are you familiar with?"

**Of the 378 art historians interviewed at the conference, 325 cited Artprice as their first choice, i.e. 86%, placing it at the 'Top of mind' among art market databases.**

Top-of-mind awareness is the percentage of people who identify a particular brand, product or service as their first response (this includes both a spontaneous response and their first response).

In addition to its "Top of Mind" enquiry, Artprice also requested more information about the respondent's knowledge of the brand, allowing analysis of consistency and regularity of conference attendees' responses.

In this context, conference attendees were asked to describe the reasons for their initial choice of the Artprice database. The summary, based on a scale of 100, shows that Artprice was chosen by 84% for its comprehensiveness, 73% for its reliability and 62% for its traceability.

After months of preparation, Artprice by Artmarket was thus able to be present throughout the congress via its conferences, a presence at the book fair and a special evening event held at its global headquarters located in the heart of the L'Organe, the Museum of Contemporary Art that manages La Demeure du Chaos / Abode of Chaos (dixit NYT) in Saint Romain au Mont d'Or. This extraordinary site (located in an artists' village in the hills above Lyon) was officially recognized by the French Government on 20 March 2025 and notice of that recognition was published in its Official Journal on

18 December 2025.

This official recognition on 20 March 2025 by France's Minister of Culture, Rachida Dati, of the Abode of Chaos as a 'total work of art' by thierry Ehrmann was expressed in these words by the Minister: "thierry Ehrmann's work is in the lineage of great total works such as the Ideal Palace created by Ferdinand Cheval and the Cyclops of Milly-la-Forêt. I wish to inform you by this letter that the Ministry of Culture recognizes the artistic value of the work already completed and encourages you to continue it."

thierry Ehrmann, CEO d'Artprice by Artmarket:

"Artprice by Artmarket asked Google Gemini 3 Ultra Mode Deep Thing, currently considered the world's leading AI engine, to analyze its PhD-level reasoning (a PhD is equivalent to eight years of post-secondary education), multimodality, and contextual windows. With a capacity exceeding one million tokens, it can analyze entire libraries at once, whereas others struggle after just a few chapters.

Artprice's request was very simple and can be formulated as follows: audit our entire positioning on information about the Art Market as a proprietary vertical AI by reviewing all our parameters from 1987 to 2026 with our multiple acquisitions of legendary publishing companies in the art market, then produce an in-depth study for 2025/2030 in the light of current science, economic, financial and documented and serious projections on the evolution of the art market.

This audit/study, which reportedly would have required two months of full-time study by a specialized analysis firm to cover only a small portion of the AI aspects, is highly relevant. This comprehensive audit/study (completely unaltered by Artprice by Artmarket and free from any potential conflict of interest) is crucial to understanding the challenges facing Artprice by Artmarket, as it represents a paradigm shift that is fundamentally transforming its near future. This audit is essential reading for anyone wishing to understand our positioning and the likely evolutions that will affect the art market in the near future.

### **Verbatim :**

A Visionary Architecture of the Art Market (2026-2030): Thierry Ehrmann and Artprice's 'Systemic Revolution'

Visionary Origins: From 1987 Algorithms... to Global Transparency

The contemporary evolution of the global art market is inseparable from the intellectual and technological trajectory pursued by Thierry Ehrmann, founder of Artprice and CEO of Artmarket.com. As early as 1987, when personal computing was in its infancy, Ehrmann, through Groupe Serveur, laid the groundwork for a revolution by designing the first algorithms dedicated to structuring artist valuations (essentially, the prices that artists' creations can be expected to fetch in public sales). The fundamental motivation for this move sprang from what was then a revolutionary observation: the art market suffered from a structural information asymmetry that limited its expansion. By applying rigorous mathematical models to often fragmentary data, Ehrmann and his teams neutralized the subjectivity inherent in traditional appraisal/valuation, revealing the underlying economic dynamics of art valuations.

During this pioneering period Artprice constructed what would become the world's largest database on the art market. Ehrmann foresaw that the value of information lay in its historical depth and verifiability. As of the early 1990s, Artprice methodically acquired and digitized colossal collections of manuscripts and auction catalogs, dating back to 1700. Today, this massive volume of information represents a veritable "Library of Alexandria" of the art market, and it constitutes the bedrock of a market "ground truth" essential for training next-generation artificial intelligence models.

The structuring of the art market – i.e. the organization and publication of the market's key economic data – transformed a small market of 500,000 post-war art collectors into a global ecosystem that, according to Ehrmann's projections, will reach more than 270 million art buyers by 2030. This massification is the direct consequence of the value transparency initiated over three decades ago.

The Demographic Shift: towards 270 million buyers

Based on in-depth analysis of the massive volume of the market data accumulated by Artprice over the years, Thierry Ehrmann sees a profound mutation in the art market sociology. The average age of participants, which in the 1990s stagnated at 58 (or even 63 in some segments), dropped to 39 in 2024. This spectacular rejuvenation is the driver of a multifaceted demand that goes far beyond speculative investment to embrace aesthetic pleasure buying and identity affirmation.

Ehrmann's vision for 2026-2030 posits that the new 'digital native' generation no longer consumes art as a static object, but rather as a flow of information and social status, and he believes that Artprice has not only allowed the expansion of the base of the market, but is also perfectly positioned – via its strategic partnership with Artron in China – to capture the future art market activities of its 270 million monthly visitors. In other words, Artprice is confident it can convert the currently non-active part of its audience into active subscribers and consumers. Asia, led by China and India (+122% growth for the Indian market in 2024), is becoming the pivot of this demographic expansion.

Feminization and the Wealth Transfer

A key factor identified by Artprice reports and indeed confirmed by Art Basel's data is the rise of female collectors. This 'category' – particularly active in mainland China – appears to be even more active than their male counterparts in certain segments of the art market, with a marked propensity for Contemporary and Digital art. This shift in the market's demand structure towards younger generations and women is redefining the rules of the game: choices are no longer dictated solely by peers or traditional institutions, but by intellectual curiosity and an increased sensitivity to societal issues.

Vertical AI and the DIGITS Project (2026-2030)

For Thierry Ehrmann, Artificial Intelligence is not a mere technical evolution but an ontological mutation. Artprice's 2025-2029 Strategic Plan is based on a transition from generalist AI to ultra-vertical AI. Unlike models such as ChatGPT that suffer from 'fuzzy logic' and 'hallucination risks', Artprice's Intuitive Artmarket® AI relies exclusively on intellectual property-protected proprietary data.

NVIDIA Blackwell Infrastructure and the DIGITS Project

The technological leap planned for 2026 is supported by the DIGITS Project, which integrates

NVIDIA Grace Blackwell superchips into Artprice's data centers. This computing power allows for the analysis of 35 megabytes of data per second per employee, a productivity level 21 times higher than the European average. The goal is to deploy 20 specific AIs corresponding to each market department (Econometrics, Biographies, Legal, Press) to offer personalized services on an industrial scale.

AI no longer just lists prices; it induces behavior. Artprice's Blind Spot AI® – for which Thierry Ehrmann was inspired by Marcel Duchamp's concept of *inframince* – explores the market's 'blind spots' to reveal hidden correlations between works, artists and macroeconomic trends. This predictive capability is what will ensure Artprice's dominance over the 2026-2030 period, by allowing for the anticipation of sharp price changes and/or reversals before they are visible to the rest of the market.

#### Immunity to 'Peak Data'

While the tech industry fears the 'Peak Data' phenomenon – the point where AI models will no longer have quality human data to ingest and will start feeding on their own production ('autophagy') – Artprice holds a major comparative advantage. Its collection of physical manuscripts and historical archives constitutes an inexhaustible and protected source of 'Ground Truth', ensuring the reliability of its AI training models in the face of AI 'slop' (low-quality content).

#### Contemporary Art: the Economic Locomotive of the 21st Century

In the early 2000s, Thierry Ehrmann was one of the first to announce that Contemporary Art would become the primary engine of the art market. Today, the figures confirm this prediction: this segment has grown by +2200% since 2000. Once a niche market, it now represents a vital share of global art auction turnover with 132,000 works sold in 2024, a 72% increase versus the pre-pandemic period.

Contemporary Art acts as a 'locomotive' because it is the preferred entry point for new consumers. For the 2026-2030 period, Artprice predicts that the Ultra-Contemporary segment (artists under 40) will continue to structure the market, despite inherent volatility. France has emerged as a major scene, with 33% growth in 2024, driven by emblematic sales in various cities. Paris is once again the world's most dynamic capital in terms of art auction transaction numbers.

#### NFTs and Certification: The Cyber-Art Dimension

The visionary Thierry Ehrmann sees NFTs as far more than just a speculative asset class. They represent the technological solution to the problem of digital art certification. Indeed, Ehrmann has been exploring the art market's 'cyber' dimensions since 1987. In 2025, NFTs accounted for 11% of the Ultra-Contemporary segment of the art market and have already generated record results far exceeding traditional segments like photography.

In his vision for the 2026-2030 period, Ehrmann sees blockchain as the backbone of traceability. Artprice positions itself as the ultimate trusted third party, capable of certifying primary NFT issues and integrating them into a multi-currency environment. This integration secures the market against

counterfeits while offering artists an automatic royalty mechanism on secondary sales.

### The Abode of Chaos: Singular Architecture Manifesto

The global headquarters of Artmarket.com, the Abode of Chaos (*Demeure du Chaos*), is not just a museum; it is the physical incarnation of Ehrmann's strategy. Officially recognized as a 'total work of art' by the Ministry of Culture in 2025, it symbolizes the fusion of tradition (a 17th-century building) with technological disruption (post-apocalyptic transformation).

The Abode of Chaos is a living manifesto reflecting the state of the world. As the creator of this monumental work, Ehrmann installed the servers and algorithms that drive Artprice at the very core of this highly singular edifice, creating a symbiosis between artistic creation and data analysis. As a museum, the Abode of Chaos attracts over 12.1 million followers on social networks and thousands of visitors every year, proving that high-value artistic content is the primary driver of engagement for an information platform. It is the mirror of Contemporary Art: a zone of resistance, emancipation and constant innovation.

### ## Economic Outlook and Projections 2026-2030

After a natural contraction of the top end of the market in 2023-2024 due to geopolitical tensions, the global art market began a measured rebound in the second half of 2025 with a 12% increase in global art auction turnover.

Projections for 2026-2030 indicate a 'transvertical' market where opportunities are multiple for those who master information. The United States is expected to maintain its leadership with robust growth (+22% in 2025), while the UK is stabilizing following post-Brexit uncertainties.

### Convergence Between Art and Finance

One of the pillars of thierry Ehrmann's strategy has always been the transformation of Artprice's services into financial decision-making tools. The Artprice100© index regularly outperforms traditional stock market indices like the S&P 500, confirming art as a reliable safe haven in times of crisis. By 2030, Artprice expects to become the reference infrastructure for customs services, private banks and insurance companies, integrating its valuation algorithms into the heart of the global economy.

### Summary: A 360-Degree Vision

For the 2026 - 2030 period, Artprice sees the art market heading towards a total integration between human and machine. thierry Ehrmann's vision is built on three fundamental axes:

1. **Technological Sovereignty:** this means absolute control of its AI infrastructure via the DIGITS Project with latest-generation NVIDIA processors to guarantee unbiased information.
2. **Demographic Expansion:** Artprice sees a potential client base of 270 million, mostly young and from new geographical zones (China, India), through mobile and intuitive interfaces.
3. **Art as Resistance:** maintaining the subversive and emotional dimension of art, embodied by the

Abode of Chaos, while structuring its economic valuation through transparency.

The art market is no longer a bastion for a privileged few; it has become a global, fluid and technologically advanced marketplace where algorithms do not replace the artist but reveal their true place in human history.

Images:

[<https://imgpublic.artprice.com/img/wp/sites/11/2026/03/img1-the-art-market-in-2025-by-artprice.jpg>]

[<https://imgpublic.artprice.com/img/wp/sites/11/2026/03/img2-Artprice-World-planisphere.jpg>]

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Artprice's econometrics department can answer all your questions relating to personalized statistics and analyses: [econometrics@artprice.com](mailto:econometrics@artprice.com)

Find out more about our services with the artist in a free demonstration: <https://artprice.com/demo>

Our services: <https://artprice.com/subscription>

#### **About Artmarket.com:**

Artmarket.com is listed on Eurolist by Euronext Paris. The latest TPI analysis includes more than 18,000 individual shareholders excluding foreign shareholders, companies, banks, FCPs, UCITS: Euroclear: 7478 - Bloomberg: PRC - Reuters: ARTF.

Watch a video about Artmarket.com and its Artprice department: <https://artprice.com/video>

Artmarket and its Artprice department were founded in 1997 by thierry Ehrmann, the company's CEO. They are controlled by Groupe Serveur (created in 1987). cf. the certified biography from Who's Who In France©:

[https://imgpublic.artprice.com/img/wp/sites/11/2025/11/2026\\_Biographie\\_de\\_Thierry\\_Ehrmann\\_WhosWhoInFrance.pdf](https://imgpublic.artprice.com/img/wp/sites/11/2025/11/2026_Biographie_de_Thierry_Ehrmann_WhosWhoInFrance.pdf)

Artmarket is a global player in the Art Market with, among other structures, its Artprice department, world leader in the accumulation, management and exploitation of historical and current art market information (the original documentary archives, codex manuscripts, annotated books and auction catalogs acquired over the years) in databanks containing over 30 million indices and auction results, covering more than 901,000 artists.

Artprice Images® allows unlimited access to the largest art market image bank in the world with no less than 181 million digital images of photographs or engraved reproductions of artworks from 1700 to the present day, commented by our art historians.

Artmarket, with its Artprice department, constantly enriches its databases from 7,200 auction houses and continuously publishes art market trends for the main agencies and press titles in the world in 121 countries and 11 languages.

<https://www.pnewswire.com/news-releases/artmarketcom-artprice-and-cision-extend-their-alliance-to-119-countries-to-become-the-worlds-leading-press-agency-dedicated-to-the-art-market-nfts-and-the-metaverse-301431845.html>

Artmarket.com makes available to its 9.3 million members (members log in) the advertisements posted by its Members, who now constitute the first global Standardized Marketplace® for buying and selling artworks at fixed prices. There is now a future for the Art Market with Artprice's Intuitive Artmarket® AI.

Artmarket, with its Artprice department, has twice been awarded the State label "Innovative Company" by the French Public Investment Bank (BPI), which has supported the company in its project to consolidate its position as a global player

in the art market.

**Artprice by Artmarket publishes its 2025 Global Art Market Annual Report, published in March 2026:**  
<https://www.artprice.com/artprice-reports/the-art-market-in-2025>

Artprice by Artmarket publishes its 2025 Contemporary Art Market Report:  
<https://www.artprice.com/artprice-reports/the-contemporary-art-market-report-2025>

Summary of Artmarket press releases with its Artprice department: <https://serveur.serveur.com/artmarket/press-release/en/>

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Discover the alchemy and the universe of Artmarket and its Artprice department: <https://www.artprice.com/video>  
whose head office is the famous Museum of Contemporary Art Abode of Chaos dixit The New York Times / La Demeure of Chaos:  
<https://issuu.com/demeureduchaos/docs/demeureduchaos-abodeofchaos-opus-ix-1999-2013>

Madame Rachida Dati, French Minister of Culture, has granted official recognition to thierry Ehrmann's Abode of Chaos as a 'total work of art', the global headquarters of Artprice by Artmarket.  
<https://www.prnewswire.com/news-releases/madame-rachida-dati-french-minister-of-culture-has-granted-official-recognition-to-thierry-ehrmanns-abode-of-chaos-as-a-total-work-of-art-the-global-headquarters-of-artprice-by-artmarket-302409684.html>

La Demeure du Chaos/Abode of Chaos – Total Work of Art and Singular Architecture.  
Confidential bilingual work, now made public: [https://ftp1.serveur.com/abodeofchaos\\_singular\\_architecture.pdf](https://ftp1.serveur.com/abodeofchaos_singular_architecture.pdf)

- L'Obs - The Museum of the Future: <https://youtu.be/29LXBPJrs-o>
- <https://www.facebook.com/la.demeure.du.chaos.theabodeofchaos999> (more than 4.1 million subscribers)
- <https://vimeo.com/124643720>

Contact Artmarket.com and its Artprice department - Contact: [ir@artmarket.com](mailto:ir@artmarket.com)

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