

CONTEXTUALIZING ART MARKETS

Old Masters Worldwide

Markets, Movements and Museums, 1789–1939

Edited by
SUSANNA AVERY-QUASH
AND **BARBARA PEZZINI**

BLOOMSBURY

Old Masters Worldwide

Contextualizing Art Markets

This series presents new, original research that reconceives the scope and function of art markets throughout history by examining them in the context of broader institutional practices, knowledge networks, social structures, collecting activities and creative strategies. In many cases, art market activities have been studied in isolation from broader themes within art history, a trend that has tended to stifle exchange across disciplinary boundaries. Contextualizing Art Markets seeks to foster increased dialogue between art historians, artists, curators, economists, gallerists and other market professionals by contextualizing art markets around the world within wider art historical discourses and institutional practices.

The series has been developed in the belief that the reciprocal relation between art and finance is undergoing a period of change: artists are adopting innovative strategies for the commercial promotion of their work, auction houses are expanding their educational programmes, art fairs are attracting unprecedented audience numbers, museums are becoming global brands, private galleries are showing increasingly 'curated' exhibitions and collectors are establishing new exhibition spaces. As the divide between public and private practices narrows, questions about the social and ethical impact of market activities on the production, collection and reception of art have become newly pertinent. By combining trends within the broader discipline of art history with investigations of marketplace dynamics, Contextualizing Art Markets explores the imbrication of art and economics as a driving force behind the aesthetic and social development of the art world. We welcome proposals that debate these issues across a range of historical periods and geographies.

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'An urgently needed study which brings together an impressive range of international scholarship to illuminate the history of a central element of the secondary art market. This volume carefully delineates the genealogy and subsequent development of the market for Old Master paintings in all its vibrant complexity, mapping out key aspects of the market in a variety of international contexts and highlighting the networks, actors and practices in its evolving ecology. It is essential reading for anyone studying the history of the art market.'

Mark Westgarth, Associate Professor in Art History & Museum Studies and Director of the Centre for the Study of the Art & Antiques Market, University of Leeds, UK

'How did Old Master paintings—once feared to be tainted by unscrupulous copies and dubious attributions—come to hold such a prized pride of place in private collections and museums? This fascinating collection, full of fresh research and exciting archival discoveries, reveals a complex network of dealers, agents and collectors at work over the turbulent decades from the French Revolution to the Great Depression, developing new modes of authoritative expertise and adopting shrewd strategies in order to render the Old Master market into a global business.'

Anne Helmreich, Associate Director for Digital Initiatives, Getty Research Institute, USA

As a result of the Napoleonic wars, vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe. The knock-on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s, when the Great Depression put an end to its expansion.

This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest. Arguably, the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible, increasingly professional, dealerships; firms such as Colnaghi and Agnew's in Britain, Goupil in France and Knoedler in the USA, came into existence. *Old Masters Worldwide* explores the ways in which the pioneering practices of such businesses contributed to shape a changing market.

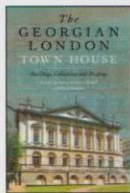
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