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# *The Art Market and The Museum*

Ethics and Aesthetics of Institutional  
Collecting, Display and Patronage  
from c.1800 to the Present

**The 2021 TIAMSA Conference**

Online 6-7 May, 3 June, 15-16 July 2021

**University of Edinburgh / National Galleries of Scotland**

***The Art Market and The Museum  
Ethics and Aesthetics of Institutional Collecting, Display and Patronage  
from c.1800 to the Present***

TIAMSA / University of Edinburgh / National Galleries Scotland  
**ONLINE PROGRAMME**

**WORKSHOP 3**

**Thursday 3 June 2021, 14:00–18:30 BST**

**Sessions 5 & 6; Keynote Lecture**

ABSTRACTS AND SPEAKER/CHAIR BIOGRAPHIES

**14:00 – Welcome and Introductions**

Frances Fowle (University of Edinburgh / National Galleries of Scotland)

Johannes Nathan (TIAMSA / Technische Universität Berlin)

**Session 5 – Museums and Art Market Agents**

Chair: Susanna Avery-Quash (National Gallery London)

**Susanna Avery-Quash**, PhD, FSA, is Senior Research Curator in the History of Collecting at the National Gallery, in charge of pre-1900 objects in its History Collection, and responsible for activities associated with its research strands, 'Buying, Collecting and Display' and 'Art and Religion'. Her research focuses on the study of important private and public art collections, trends in artistic taste, and the historical art market. Her recent co-edited publications include *The Georgian London Town House: Building, Collecting and Display* (2019); *Leonardo in Britain: Collections and Historical Reception* (2019), *London and the Emergence of a European Art Market, 1780-1820* (2019) and *Old Masters Worldwide: Markets, Movements and Museums, 1789-1939* (2021). She is a trustee of The Society for the History of Collecting, TIAMSA, and the Francis Haskell Memorial Fund; and is a Specialist Volunteer for the National Trust. She is an Honorary Research Fellow at Birkbeck, University of London, and at the University of Buckingham's Humanities Research Institute.

14:05 – Odile Boubakeur (École du Louvre / Université de Paris-Saclay): **‘Being a Consul-Archaeologist: A Unique Art Dealer Category through the Example of Charles Thomas Newton (1816-1894)’**

If the century of ‘la jeunesse des musées’ was so successful, it might be partly due to the important role of those interested in developing museum collections. Artists, patrons, art dealers, art collectors, scholars or simple art lovers, profiles are various and examples plentiful. I aim in this communication to study a specific type in history of museums and collections: the case of the “consuls-archaeologists” in the XIXth century, especially the British ones. While studying the example of Charles Thomas Newton (1816-1894), we’ll draw the concrete portrait of an archaeologist officially in charge of diplomatic issues but send by the British Museum to archaeological resource pools, such as the Aegean Sea or the coasts of Minor Asia. This position was a crucial factor in the brilliant acquisition of the Mausoleum of Halicarnassus Marbles, known as the Canning Marbles (no less than 380 transport crates sent to London after a high-risk transportation across the Mediterranean). His actions at the interface between archaeological ambitions and diplomatic relationships are meticulously recorded thanks to his delightful correspondence. I also study the mechanisms for the diplomatic investiture of art dealers heartily dedicated to their national museum: the Trustees’ influence on the government (the House of Commons and the House of the Lords); the exceptional technical means and tools (such as sailing merchant vessels of the Royal Navy); and, above all, this specific and very rare status of both a consul and an appointed agent of the British Museum. Once back at the British Museum, Charles Thomas Newton’s onsite experience made him a predominant museum administrator, both for his brilliant governance of the newly-formed Department of Antiquities in 1860 and for his influence on the international art market. While presenting this specific art dealer category whose destiny was short but widely used both in France and England, countries plunged in the XIXth century into a deep international rivalry. I will evaluate the reactivity of museums quick to set up a network of suitable candidates for this official status without saying the name of “consuls-archaeologists”, but all able to serve national ambitions. This presents a unique case of an art collector serving a national museum and an art dealer who became a curator with scientific intentions.

**Odile Boubakeur** spent one year working abroad first at the Museum of Fine Arts of Montreal (Qc, Canada) and then at the British Museum in London, after graduating from the Ecole du Louvre and a first long-lasting work experience both at the Musée du Louvre and the Musée d'Orsay. Once back in Paris, she wrote her master thesis at the Ecole pratique des hautes Etudes about the crossed history of the Louvre and the British Museum in the acquisition of Greek architectural remains, especially the Parthenon marbles. She also took part in the research project "Vente aux enchères d'antiques" (Antics auctions in the XIXth century) in the National Institute of History of Art and led some work about the most important Louvre benefactors. For her PhD at the Ecole du Louvre and Paris-Saclay, she enlarges her research to the Middle East plunged in the context of the XIXth century Franco- British rivalry, raising questions about patriotism, nationalism and Nation-States in parallel of the constitution of national collections at the time of the "jeunesse des musées".

14:25 – Dalila Meenen (Université Paris-Sorbonne): **‘Shaping the Taste of the Gilded Age: How Art Agents Samuel P. Avery and George A. Lucas Influenced the Creation of American Private Collections and America’s First Public Museums’**

This paper proposes an analysis of the pivotal role played by art agents Samuel P. Avery and George A. Lucas in the transformation of the transatlantic art market through the formation of major private collections and the first public museums in the America of the Gilded Age. Through their personal affinity for French academic art and a fine taste that seduced collectors such as Alexander T. Stewart, Mary Jane Morgan, August Belmont or the Metropolitan Museum's first director John T. Johnson, the two art agents were responsible for a massive transfer of French art to the United States. This topic explores the commercial strategies that allowed Avery and Lucas to become the personal advisers of the most influential American art patrons while shaping through them the taste of a whole nation.

The impact of Avery on collectors is especially notable: not only did he have a major influence on the choice of artists collected by his clients, he also encouraged them to share their collections with the public and become patrons of the first public museums in America by gifting their collections to these institutions and making artworks of international acclaim accessible to all. Thus the famous collection of Catharine Lorillard Wolfe, bequeathed in 1887 to the Metropolitan Museum of Art, formed the core of the department of European art and was considered a great contribution to elevating the quality of public collections of modern art in New York. After the death of William Henry Vanderbilt, another close friend and client of Avery, his collection was loaned by his family to the same museum until early 1920. Avery himself was a founding member, trustee and patron of the museum and gifted his extensive collection of prints to the New York Public Library.

**Dalila Meenen** is currently finishing her PhD on French Orientalism in American 19th Century Collections at the Sorbonne University in Paris. Her research is focused on the transatlantic art market, French and American collecting practices as well as on aesthetics of exoticism, orientalism and imperialism. She has been a teaching fellow at the art history department of the Sorbonne University and a visiting fellow at Columbia University and Harvard University. Coming herself from a multicultural background, she has always been interested in topics confronting international artistic production and its reception by different nations.

14:45 –Imogen Tedbury (National Gallery, London): **‘Our Woman in Cairo: Lucy Olcott Perkins as Agent for Cleveland Museum’**

Widely recognised in her day as an authority on the art of Siena, the American art historian and dealer Lucy Olcott Perkins (1877-1922) had a second, lesser-known specialism, in Egyptian antiquities. Following an introduction to the self-sponsored amateur archaeologist Theodore Davis (1838-1915) at I Tatti, Perkins spent the winter of 1905 travelling the length of the Nile. In early February of that year, she was on the ground in Luxor when Davis’s workers discovered the tombs of Yuya and Tuya in the Valley of the Kings, the greatest discovery before that of Tutankhamun. Several years later, after assisting the Brooklyn Museum and Metropolitan

Museum of Art with acquisitions, Perkins was approached by Henry W. Kent (1866-1948) on behalf of the future Cleveland Museum of Art to acquire the museum's founding collection of Egyptian antiquities.

This paper will examine Perkins' strategies as an agent. After the sudden death of J. Pierpont Morgan (1837-1913), the antiquities market experienced a sudden downturn, and she could pick up works earmarked for Morgan's collection at discounted prices. She was selective in her choices, acquiring works with a curator's eye for their future display. Taking Perkins' work in Egypt as a starting point, this paper will also consider her earlier work acquiring Renaissance paintings and study photographs in Italy. How different were the strategies required as an agent in these two different markets? The case of Lucy Olcott Perkins raises questions about the intersections between connoisseurial expertise, social networks and practical knowledge.

**Imogen Tedbury** is the Simon Sainsbury curatorial fellow for paintings before 1500 at The National Gallery. Previously, Imogen was the J. Clawson Mills fellow in the Robert Lehman Collection at the Metropolitan Museum of Art, New York, and the assistant curator of the art collections at Royal Holloway, University of London, where she wrote her book, *Modern Portraits for Modern Women: Principals and Pioneers in the Royal Holloway and Bedford New College Art Collection*. Her doctoral research, undertaken between the Courtauld Institute of Art and the National Gallery, focused on the reception of art from Siena. Imogen's publications attest to her interest in the long lives of artworks, from the time of their making to their recent collecting, reception and display.

15:05 – Discussion

15:25 – Break

### **Session 6 – The Art Market and the Museum in the Nazi Era**

Chair: Christel Force (Metropolitan Museum of Art / Independent, France)

**Dr. Christel H. Force** is an independent scholar, formerly Associate Research Curator in Modern and Contemporary Art at The Metropolitan Museum of Art, New York (2005-2018). Previously she held positions at The Museum of Modern Art (1990-2005) and the Solomon R. Guggenheim Museum. Force obtained an art history degree from the Université Libre de Bruxelles; completed her M.A. at McGill University in Montreal; was a fellow of the Whitney Museum of American Art's Independent Study Program (Curatorial); and received her PhD in 2001 from the City University of New York, Graduate Center. Force is a Trustee of Christie's Education New York; she serves on the Advisory Board of Bloomsbury's "Contextualizing Art Markets" book series; and was a Steering Committee member of the German/American Provenance Research Exchange Program for Museum Professionals (2017-19).

15:40 – Anne Rothfeld (Independent, USA): **'The Art Dealer as Intermediary: Maria Almas Dietrich and the *Führermuseum*'**

Untrained in the art market and uneducated in art history, Maria Almas-Dietrich, a German Jew, invented a niche for herself in the art world, transforming the European art market and masking the provenance of the paintings she acquired for Hitler. She located and sold artworks to Hitler, she had frequent contact with him, and she entered his inner circle at a time when the Nazi regime was identifying and detaining German Jews. Her collaboration in the Nazi machinery shows her initiative and culpability in art looting that expropriated art belonging to European Jews and illustrates how she contributed to the regime's cultural goals. The collaboration included the movement of unwanted artworks to dispose in countries in order to purchase wanted art. Her profits came from selling hundreds of paintings by second- and third-rate German artists to Hitler, and other German collectors. Dietrich worked with numerous art dealers and galleries in France and Germany, each one scouting out suitable artworks for her to purchase for Hitler and other Nazi officials.

**Dr. Anne Rothfeld** currently works in the U.S. Federal Government an archivist and historian. Her professional experience includes the U.S. Holocaust Memorial Museum and the National Archives and Records Administration. She holds a Masters of Science in archives from Catholic University of America, a Masters of Arts in European history from Univ. of Maryland, Baltimore County, and completed her doctoral studies at American University in Washington, DC. Her dissertation discusses the functionary and collaborative roles of German art dealers under the Nazi regime. She's now researching her next book project about a female U.S. Army official's efforts in restituting stolen cultural property in postwar Austria. Dr. Rothfeld continues to publish articles and speak at history forums, nationally and internationally, on Nazi-looted artworks and their subsequent restitution in the postwar period.

16:00 – Mattes Lammert (Technische Universität Berlin): **'The Forgotten Acquisitions Made by the Berlin Museums on the Parisian Art Market During the German occupation 1940-1944'**

Despite, or precisely because of the German Occupation, the Parisian art market was prosperous between 1940 and 1944. While American collectors, who dominated the market for decades, were suddenly excluded, the loss of demand was more than compensated for by the occupying forces. Driven by a large supply of objects, some of them confiscated from Jewish collectors, the market offered extremely favourable conditions. In addition to high-ranking Nazi officials, many German museums benefited by making numerous acquisitions, in particular the museums of the Rhineland. Although most of their purchases - considered to have been illegal - were returned to France, the post-war investigations were focused on the recovery of paintings. The lack of interest in other types of art might at least partially explain why the acquisitions made by the Berlin State Museums have been ignored until now. Mainly antiquities, they are still part of the collections today and can therefore be used as a starting point to learn more about the antiquities dealers active during the Occupation and their networks, especially with regard to a group of Armenian dealers who largely controlled the Parisian antiquities market at this time. Even though these dealers sold objects to nearly every major museum, almost nothing is known about them today. Therefore, the case study of the Berlin State Museums will not only permit the discussion of the political, moral and judicial implications of acquisitions made under territorial occupation and as a result of religious persecution, but will also point to some blank spots in the research on



the French art market.

**Mattes Lammert** studied philosophy and history of art in Paris, Bologna and Berlin. After a research fellowship at the German Center for Art History in Paris, he has been a research assistant at the Technical University of Berlin since 2019, where he is responsible for the research project "Acquisitions made by the Berlin State Museums on the Parisian Art Market during the Occupation 1940-1944". This project, funded by the German Lost Art Foundation, is realized in collaboration with the State Museums in Berlin and the German Center for Art History in Paris and for the first time systematically reconstructs the acquisitions policy of the Berlin State Museums on the Parisian art market during the German occupation. Based on these acquisitions, consisting primarily of objects from antiquity, the project also aims to contribute to research on the international antiquities market and the historical role of Paris as a trading hub.

16:20 – Caroline Flick (Independent, Germany): **‘City Museums Go Shopping: Wants and Wishes, Berlin 1937-1943, Auktionshaus Hans W. Lange’**

Seen from today, the participation of city museums in the art market, buying important objects at a Berlin auction house between 1937-1943, seems surprising. Research listing and analyzing their acquisitions as exemplified by a renowned auctioneer has to consider the special conditions of the National Social regime and wartime. This means focusing beyond big museum players, to look at ways and potentialities of minor players. When did they come up, what did they buy and to what purpose? City museums are to be found as clients at the auction house within four main fields. They acquire artworks of historical, local relevance; works of artists of regional importance; they aim for singular, high-quality objects; they stock up for lost collections, changing their focus to ‘new’ mainstream aesthetics.

Illustrating the main fields by typical examples, the change of procedures instigated by the National Socialist regime and its diverging influences will be considered, redefining the positions of museum directors. Museum revenues were increasing, but whose ambitions set the policy? Expropriation of persecuted citizens opened up opportunities to acquire privately held art works reveals museums eagerness to adapt to propagated aesthetic values, after being deprived of defamed art works at the same time. This paper will put forward some theses and pose further questions as to the effects on the art market, i.e. the attractiveness of consigning to an auction house and the development of prices, to encourage further research and to encourage organising today's mostly ignored surplus of provenance research.

**Dr Caroline Flick** is a historian, working as an independent researcher in Berlin, where she has been collecting material on the auction house Hans W. Lange (1937-1945) and the Berlin art trade since 2006. A fundamental interest in procedures of confiscation in the Nazi state as well as the social history of the players led to a more intensive study of the art trade and its participants, the Reichs Chamber of Visual Arts and the art market of the time, on which she has published in various places. She is a founding member of the Arbeitskreis Provenienzforschung e.V. and the Tracing the Past e.V. association.

16:40 – Discussion

17:00 – Publishing Session with the editors of two key art market studies series: Bloomsbury (*Contextualising Markets*, series editor Kathryn Brown) and Brill (*Studies in the History of Collecting and Art Markets*, series editor Christian Huemer).

### Keynote Lecture

17:30 – Professor Chris Stolwijk (Director, RKD Netherlands Institute for Art History / Utrecht University): **‘Private Collectors Building a National Collection: The Dutch Example’**

Chris Stolwijk (1966) studied International Relations (Free University, Amsterdam) and Art History (Utrecht University). He gained his PhD in 1997 for *From the painter’s world: Dutch artists in the second half of the 19<sup>th</sup>-century* (published Leiden 1998). In 1995-1997 he lectured at Utrecht University, in 1996-2012 he was successively curator of Research, Head of Research and Head of Collections, Presentation and Research at the Van Gogh Museum before he was appointed in 2012 as General Director of the RKD – Netherlands Institute for Art History (the Hague) and in 2017 also as Professor of Dutch Art History in an international context, ca. 1800-1920 at Utrecht University.

Professor Stolwijk led various large-scale research projects, including a series of museum catalogues, the *Van Gogh Letters Project* and *Van Gogh’s Studio Practice*. He co-curated a number of exhibitions, such as *Theo Van Gogh* (1999), *Vincent’s choice* (2003), *Van Gogh and the Colours of Night* (2009-2010), *Paul Gauguin: the Breakthrough to Modernity* (2009-2010) and *Van Gogh & Nature* (2015), and collaborated on many more. The focus of his input lies in West-European art (ca. 1800-1920) with a specific interest for the life and works of Vincent van Gogh and his inner circle, the history of art history, the history of art collecting, the socio-economic aspects of art and artists, and digital art history. This interest is manifested in numerous publications and other contributions.

Professor Stolwijk is a member of the Standing Committee The Dutch Collection; a Member of the Advisory Board (Beirat) Kunstbibliothek Köln; Chair, Association of Research Institutes in the History of Art (RIHA); Member of the Board Suze Robertson Foundation (Stichting Suze Robertson); Member Editorial Board XIX-studies (Brepols); Member of the Scientific Committee NICAS (Netherlands Institute for Conservation, Art and Science); Member of the Advisory Board Willem Witsen Foundation (Stichting Willem Witsen); Member of the Advisory Board Royal Antiquarian Society (Koninklijk Oudheidkundig Genootschap, KOG); Chair, Dutch Post-Graduate School for Art History (Onderzoekschool Kunstgeschiedenis, OSK); and Editor-in-chief, RKD Studies. His selected publications include: *Vincent van Gogh. All works in the Kröller-Müller Museum* (2020); *RKD’s Treasures* (2018); *Thannhauser and Van Gogh* (2016); *Van Gogh & Nature* (2015); *Van Gogh and the colours of the night* (2009); *A decade of collecting, 1997-2006* (2006); *Vincent’s Choice* (2003); *The account book of Theo van Gogh and Jo van Gogh-Bonger* (2002); *Theo van Gogh: art dealer, collector and brother of Vincent* (1999); and *From the painter’s world: Dutch artists in the second half of the 19th-century* (1998).