

**All the Beauty of the World.
The Western Market for non-European
Artefacts (18th-20th century)**

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Abstracts & Biographies

Thursday, 13 October 2016

Keynote Lecture

Timothy Brook (University of British Columbia, Vancouver)

The Economy of Taste in Ming China. Buyer and Dealer in the Art and Artefact Trade (1609-1616)

In his lecture, Timothy Brook will outline the trade in art and high-priced artefacts during the opening decades of the 17th century, focusing on the Yangzi Delta (Shanghai-Nanjing-Hangzhou). He will look at what artefacts circulated at the high end of the market, and how these artefacts became arranged into what we might call an economy of taste, which determined who bought what and how much they were willing to pay for it. Much of the talk will revolve around one particular market relationship, between the artist/collector Li Rihua (1565-1635) and his main supplier, known to us only as Dealer Xia. The intention of the lecture is to provide some categories of analysis that may be of more general value to historians working elsewhere in the world.

Timothy Brook is a professor and writer on Chinese and world history at the University of British Columbia in Vancouver where he has held the Republic of China Chair since 2004. He has also held positions at the University of Alberta (1984-86), Stanford University (1997-99), and the University of Oxford, where he was Shaw Professor of Chinese from 2007 to 2009. A specialist on the history of China in the 16th and 17th centuries, Brook has also published on Japan's wartime occupation of China (1937-45) and human rights in China since 1989. His books, including the bestselling *Vermeer's Hat* (2008), have been translated in many languages and awarded prestigious prizes such as the Mark Lynton Prize from the Columbia School of Journalism, the Nieman Foundation for Journalism at Harvard University, and the Prix Auguste Pavie from the Académie des Sciences d'Outre-mer, Paris.

Friday, 14 October 2016

Bénédicte Savoy (TU Berlin) | **Charlotte Guichard** (IHMC / ENS, Paris)

Introduction: To Trade is to Transform. Shaping Value in a Global World

In the wake of the Western expansion, a rapidly growing number of non-European artefacts entered the Western market. Made possible by the forced opening and exploitation of more and more parts of the world and pushed by social and technological changes of the time, the eighteenth-century saw a market boom of these artefacts from abroad. This came along with the emergence of a broader collecting culture and the development of a rich museumscape. Not a eurocentric history of exotic objects, nor a denunciation of the Western predation on extra-European artefacts, this symposium aims to interrogate the mechanisms of circulation of artefacts and their problematic commodification. How does the intrusion of art markets shape the value of these artefacts in a global world? Some key issues will be introduced, such as the scales of these markets, from local to global, the embeddedness of art markets within larger political and cultural contexts, the entangled histories of museums and art markets, as well as the impact of war on dealing and marketing non-European artefacts.

Bénédicte Savoy holds the Chair of History of Modern Art at the Technische Universität Berlin. She studied history of art, history and German literature in Paris and Berlin and obtained her doctorate under Michel Espagne with a study on the French theft of art in Germany during the Napoleonic occupation. In her academic work as well as in large exhibition projects, Savoy questions the processes of "nation building" from the perspective of museum and collection culture. Bénédicte Savoy has received numerous awards for both her research work and her inspiring academic teaching. In 2016, she received the Leibniz Prize as one of the most highly regarded and innovative art historians in two countries. In her most recent publication on *Das Erbe der Anderen* (in: Arno Bertina, *Mona Lisa in Bangoulap. Die Fabel vom Weltmuseum*, Berlin 2016) she focuses on the history of collections and the task of our museums in the postcolonial era.

Charlotte Guichard is a CNRS Researcher at the Institut d'histoire moderne et contemporaine (ENS Paris). A former student at the Ecole normale Supérieure (1994), a former fellow at the Académie de France à Rome (Villa Médicis), she holds a PhD in art history from the University Paris-I Sorbonne (2005). She is a historian of visual and material culture in 18th century Europe. Her research interests include the history of collecting, the art market and cultural heritage in early modern Europe, cross-cultural encounters in European art, and interdisciplinary dialogue between social sciences and art history. She is the author of *Les amateurs d'art à Paris au 18e siècle* (2008) and *Graffitis. Incrire son nom à Rome, 16e-19e siècle* (2014). She has edited *De l'authenticité. Une histoire des valeurs de l'art, 16e-20e siècle* (2014). She has published widely, including articles in *Eighteenth-century Studies*, *Annales. Histoire, Sciences Sociales*, *Revue de l'art*, *Revue de synthèse*, *Perspective. Actualité de la Recherche en histoire de l'art*.

Section 1: Embedded Markets

Chair: Johannes Nathan (Nathan Fine Art, Potsdam und Zürich)

Noémie Etienne (University of Bern)

Informal Market: Transactions and Translations in Versailles (1750-1800)

The 18th century European market for exotic goods has been understudied. In an effort to help fill this research gap, this talk will observe how objects were brought to France during that period by examining the case-study of Monsieur Fayolle, a member of the French navy whose collection was exhibited in Versailles from 1750 to 1800. Fayolle didn't make use of institutional or established markets; instead, he built his collection by taking advantage of an informal network of family members, friends, and colleagues, a typical practice for the time. Although he received many objects as gifts, he also bought some of them on the spot. Prices, however, are missing in the archived documents. I will therefore turn the conversation away from the monetary value of these objects and concentrate on their symbolic translation in their new, French location. What did Fayolle assume he was buying? How did he perceive this foreign material culture, about which he most likely knew only little? And how did he describe – or use – these possessions? Finally, I shall discuss briefly the other side of this market, namely the side of the producers of the items.

Noémie Étienne is SNSF Professor of art history at the University of Bern, Switzerland. From 2015 to 2016, she was a postdoctoral fellow at the Getty Research Institute, Los Angeles (Art and Materiality Program), and from 2013 to 2015, she was the Mellon Postdoctoral Fellow at the Institute of Fine Arts, New York University. In 2013, she worked as a scientific assistant at the University of Zurich. From 2011 to 2013, she was a Swiss National Foundation postdoctoral fellow at New York University. She holds a PhD in art history from the University of Geneva and University of Paris 1 Panthéon-Sorbonne. Her first book, *The Restoration of Paintings in Paris (1750-1815)*, was published in 2012 and is currently being translated into English. She has taught art history at the University of Geneva, the University of Zurich, and the Institute of Fine Arts at NYU since 2006. Her research deals with visual and material culture, museum history, links between theory and practice, as well as art, science, and craft. She co-founded *Eternal Tour*, an interdisciplinary curatorial project held between 2008 and 2012. She is a founding editor of a new open access online journal: journal18.org.

Natasha Eaton (University College London)

Creating Competing Spaces for Indian Art: Mimetic Rivalry and Collecting Networks in Britain and India

This paper explores the contested agency of Mughal and Hindu art objects in late 18th and early 19th century India and London by taking as its focus the intense ideological and market competition between the English East India Company and the evangelical London Missionary Society (LMS). It investigates the collecting 'ethic' of three colonial museums: the Oriental Repository in East India House (London), the Indian Museum, Calcutta, and the LMS Museum (London). Working with a limited number of powerful collectors and sites in India, this period saw the development for the first time of a global network in the trade for both Mughal and Hindu art and opened up debates about comparative artistic hierarchies.

Perhaps it is not insignificant that the LMS established its first London museum at its headquarters in 1814 – less than one year after evangelical missionaries had been given parliamentary permission to work officially in India. At the same time the Company founded its first museum in the British Presidency of Calcutta and began reforming its own London-based repository. In spite of the differences in collecting practices, all three museums would come to be termed *jadhu ghurs* – wonder houses – a borderline status which this paper seeks to explore.

Natasha Eaton is Reader in the History of Art at University College London. She holds a PhD from the University of Warwick. Her research focuses primarily on British and Indian art, notions of cross cultural exchange, and material culture. Currently she is at work on several projects – art and indenture in the Indian Ocean; collecting and empire; the agency of light in empire. She has published two monographs – *Mimesis across Empires: Artworks and Networks in India, 1765-1860* (Duke University Press, 2013) and *Colour, Art and Empire: Visual culture and the nomadism of representation* (I.B.Tauris, 2013).

Talip Törün (Deutsches Schiffahrtsmuseum, Bremerhaven)

Delivered Ex Ship - The German Maritime Markets for non-European Artefacts (19th century)

The two major port cities of Hamburg and Bremen and their markets for non-European goods are ideal examples to illustrate historic interdependencies between economic interests, civic representation, and technological influences on collection activities.

The Museum Godeffroy in Hamburg (1861 – 1885) imitated cabinets of curiosities by collecting a mixture of natural history and anthropology. Run by Johan Cesar VI. Godeffroy, owner of the shipping company Joh. Ces. Godeffroy & Sohn, the collection was provided with artefacts by the vast network of trading posts specialised in goods from Oceania. Godeffroy financed the collection by selling both rare original artefacts from remote places and by selling a great deal of replicas. As his museum grew, so too did his international reputation. Interested collectors from all over Europe requested objects for exchange or purchase. Meanwhile in Bremen, the shipping company Norddeutscher Lloyd (North German Lloyd) allowed collectors to take part in journeys free of charge – even accepting that collections would take up space, which would be needed for other goods.

The two competing cities both aimed to become a hub for the artefacts trade in the European market. However, technological progress left Godeffroy's company behind, as more and more steamships connected markets faster and more efficiently. The shipping company became insolvent in 1879 and the collections had to be sold off. Hence, the market leader in Germany disappeared. In Bremen, by contrast, the craving for national and international acknowledgement led to the 1896 establishment of a museum to house the collections (today's Übersee-Museum). What was good for anthropology as scientific discipline on the one hand, withdrew the objects from the monetary market on the other hand.

Talip Törün holds a BA in Museums Studies from the Berlin University of Applied Sciences (HTW Berlin) and a MA in the History of Science from the Technical University of Berlin (TU Berlin). Analysing the influence of 19th century racial ideologies on the scientific community, his master's thesis focused on Leo Frobenius and his employees at the Frankfurt Institute of Cultural Morphology. Later he spent time in London, becoming acquainted with the museums, libraries, and archives there. Since October 2015, he has been a PhD candidate based at the German Maritime Museum (member of the Leibniz Association), in cooperation with the University of Bremen. His PhD research is in the genesis of museum collections and the vital, but neglected, role of ship transportation in this context.

Section 2: Marketing Objects

Chair: Esther Tisa Francini (Museum Rietberg, Zürich)

Manuel Charpy (CNRS/IRHIS Université Lille 3, Lille)

Trading Places. The Exoticization of Goods in 19th Century Paris, London and New York

This contribution seeks to understand the circulation of non-European artefacts through the construction of a marketplace, and understand how that marketplace exoticized goods in 19th century Paris, London, and New York City. Relying mainly on commercial archives (bankruptcies files, business correspondence in particular of Eugène Boban in BnF and Hispanic Society of America (NYC), auction houses' archives, etc.), the paper documents the construction of a new, larger, and specialized market.

Auction houses, with their unique ability to put a price on a “priceless” item, were central to this market. How valuable is an Oceanic axe or an African mask, for example? Auction houses such as Drouot, Christie's, and others located on Broadway guaranteed and produced authenticity, in particular of provenances. New figures began to emerge, such as the auctioneer as expert; and a new set of literature in the form of catalogues and chronicles appeared.

This new marketplace also needed new supply chains. Railways and steam ships circulated boxes of curios from the 1840s onward through the entire world. Dealers developed huge networks with long chains of actors. They sold things not only to dealers, but also to expats, soldiers – in particular with “Expeditions” during the Second Empire and then with the colonization – state employees, engineers, doctors, painters, and other collectors. This chain of actors exoticized the artefacts – and sometimes forged them. In addition to the boxes, letters and photographs circulated between dealers, collectors, and museums.

These “non-European” artefacts came also from the United States. After 1860, curios dealers on both sides of the Atlantic exchanged artefacts: American dealers sent boxes with “Indian relics” to European dealers who sent, in exchange, things from the 18th century and the rural world. This trade of times and spaces created a marketplace between different worlds of goods.

Manuel Charpy is a full-time researcher at CNRS/IRHIS Université de Lille 3. He works on material culture in Europe and USA from the 19th and 20th centuries, and in particular on the construction of an international market of antique and exotic goods, on clothing and fashion (second-hand goods, birth of ready-to-wear, fashion and colonization...), on social uses of pictures (portraits, advertising...), and on public spaces.

List of publications:

<http://irhis.recherche.univ-lille3.fr/OEC-Charpy.html>

Yaëlle Biro (The Metropolitan Museum of Art, New York)

Avant-Garde, Ethnography, and the 1920s sale of John Quinn's African art collection

Studying the sale of John Quinn's African art collection in the 1920s offers a window onto New York's burgeoning African art market, the shifting conceptual framework within which these works were perceived, and its revealing market-based consequences. John Quinn (1870-1924), American lawyer and patron of the avant-garde, gathered the largest American private collection of African art of his time, assembling more than thirty works from West and Central Africa during the decade that preceded his death. A regular client of New York's most adventurous modern art galleries, including Alfred Stieglitz, Marius de Zayas, and Robert Coady, Quinn paid these dealers high prices for African works that were promoted for their aesthetic qualities and for what was newly perceived as their role as ignitors of artistic modernity.

During the years that directly followed his death, the collection was dispersed through a series of public and private sales. Reentering the market, the works were propelled through unexpected journeys that revealed the co-existence of two parallel marketplaces: one where African objects were valued as works of art, and the other where the same works were considered as ethnographic documents. Eventually, some of Quinn's artefacts continued to navigate the art world, while many others entered ethnographic museums – but not before their monetary value was significantly lowered. Based on extensive archival research, this paper proposes to investigate the physical and conceptual trajectories of some of these works – from the home of an important modern art collector where they neighbored works by Picasso and Brancusi, to the shelves of museums that favored ethnographic displays. It will also consider the moment when these two marketplaces collided, raising questions regarding the intrinsic value of things or its contextual relativity.

Yaëlle Biro is Associate Curator for the Arts of Africa at the Metropolitan Museum of Art in New York, where she has been working for the past ten years. She completed her dissertation in 2010 at the Sorbonne in Paris, on the history of collecting African arts during the first decades of the 20th century and was awarded the Dissertation Prize of the Musée du Quai Branly for her work. Her exhibition *African Art, New York, and the Avant-Garde* focused on the reception of African art in America within the modernist context of the 1910s and 20s and received the 2012 Outstanding Small Exhibition Prize from the Association of American Museum Curators. Her most recent exhibitions in 2015-2016, "In and Out of the Studio: Photographic Portraits from West Africa" and "The Aftermath of Conflict: Jo Ractliffe's Photographs of Angola and South Africa," investigated two distinct aspects of photography in Africa.

Elodie Vaudry | Léa Saint-Raymond

(Université Paris Ouest Nanterre La Défense, Paris)

A New Eldorado: The French Market for Pre-Columbian Artefacts in the Interwar Period

The focus on “primitive art” – Africa and Oceania – in the history of art studies conceals the widespread taste for pre-Columbian art during the interwar period. The “rediscovery” of Latin America at the end of the 19th century triggered an important wave of collections around these artefacts and led to the creation of the Musée d’Ethnographie du Trocadéro in 1878. In turn, this institution contributed to the orchestration of a new fascination for these creations, which stimulated the rising pre-Columbian market.

The aim of this paper is to shed light on the French market for pre-Columbian artefacts in the interwar period and to investigate its specificity by comparison with the market of “primitive” art. To do so, we built a comprehensive database of all Parisian auction catalogues for primitive and pre-Columbian art and we matched them with the procès-verbaux of the sales. The database identifies each artefact sold at auction, its hammer price, and the name and the address of the seller and the buyer.

A quantitative and spatial analysis allows us to identify the actors of this market – private collectors and museums – and to map both their provenance and the origin of the items they sold or bought. The nationality of these persons, mainly French and German, and the choice of Paris to sell their items reveal a general European taste for pre-Columbian art, and place the French capital as the centre of this specific market. It appears that the hammer prices of the pre-Columbian artefacts were much higher than the African ones. This comparative valuation makes it possible to understand the preferences of European collectors for artefacts from Mexico, Peru, and Colombia, and as such, opens new perceptions on the history of the European taste.

Léa Saint-Raymond is a PhD student in art history at the University Paris Ouest Nanterre La Défense and member of laboratory HAR (History of arts and performances). Alumna of the École Normale Supérieure, agrégée in social sciences, she received a double master’s degree in art history (Université Paris-Sorbonne) and economics (Paris School of Economics). Supervised by Ségolène Le Men, her dissertation focuses on the secondary art market in Paris between 1852 and 1939, more specifically on the making of reputations for living artists during auctions. She is also an active member of Artl@s, which is a spatial and digital history of arts and letters, directed by Béatrice Joyeux-Prunel. In this research team, she manages the exhibition catalogues database and she is co-responsible of the “Spaces of Art in Paris” project.

Elodie Vaudry, member of the laboratory HAR (History of Arts and Performances), is currently finishing her thesis on “The Presence and Uses of Pre-Columbian Art in Decorative Arts in France During the Interwar Period” under the supervision of Rémi Labrusse. She studied at the UNAM (Universidad Nacional Autónoma de México) and has taught history of

contemporary art at the University of Paris Ouest Nanterre Defense and in Paris Sorbonne (Sorbonne - Paris III). She has published in particular in Lima for the University La Católica and the University Montaigne Bordeaux and in several academic journals, including in *Histoire de l'art* on "The Figure of the Other" and in *Perspective* on "Textiles". She is associate member of the research group Exogenèses at the National Research Agency directed by Sabine Du Crest and works for the Journal *Artelogie*.

Section 3: Selling Authenticity

Chair: Dorothee WIMMER (Technische Universität Berlin)

Philip Jones (South Australian Museum, Adelaide/Australia)

Australian Aboriginal Artefacts in the International Market (1880s – 1930s)

This paper will address the phenomenon of the circulation and marketing of large and small collections of Australian Aboriginal artefacts from their points of origin in remote Aboriginal communities during the late 19th and early 20th centuries to their eventual destinations in European museums. This general survey of the phenomenon, illustrated by particular case-studies, contributes to our understanding of this little studied topic.

The paper begins by highlighting the correlation between the growing international attention directed towards the Arrernte people of Central Australia, as revealed particularly by the influential anthropological publications of pioneer anthropologists Spencer and Gillen and missionary Carl Strehlow. The intellectual impact of their work also had an effect on the market, particularly evident during the period from 1900 to 1930. The origins of ascribed values for Aboriginal artefacts, as gauged through my research on early collections in several European museums. This research has also uncovered the ways in which Aboriginal material found its value within networks of European collectors primarily oriented towards African and Pacific artefacts. Despite the size of the continent and the diversity of cultures within it, Australian material was considered to be relatively homogeneous; values remained low as a result.

The paper also briefly discusses the role of entrepreneurship in establishing Aboriginal artefacts as marketable commodities, with particular reference to a small number of collectors who sold 'sets' of artefacts, more or less corresponding in terms of object types and values, to a range of European and U.S. museums during the early 20th century.

Finally, I note the effect which the 'outflow' of artefacts to a European market may have had upon material culture practices of particular groups such as the Arrernte in Central Australia. Did the market stimulate cultural maintenance, did it lead to innovative or 'degraded forms'; and what effect did it have on apparently 'inalienable' object types?

Philip Jones is senior curator at the Department of Anthropology of the South Australian Museum where he has worked since 1982. He has curated about 30 exhibitions dealing with Aboriginal art, history and material culture, anthropological and expeditionary history, and more recently, the ethnography and history of the Australia's 'Afghan' cameleers. His particular interest lies in the provenance of artefacts and in the history and context of their collection. He is a graduate in law and history from the University of Adelaide, where he also completed his doctorate in history. His PhD thesis was titled "'A box of native things": Ethnographic collectors and the South Australian Museum, 1830s – 1930s' (1996).

Jonathan Fine (Ethnologisches Museum, Berlin)

Obscured Objects of Desire: Negotiating the Paradoxes of the Art Market in Bamum (1924 -1930)

This paper examines strategies by which artists in the Bamum kingdom in the Cameroon Grassfields sought to adapt to changing tastes in African art espoused by European and North American collectors in the early 20th century. Although similar dynamics were almost certainly at play in other areas of Africa, the density of photographic, object-based, and written evidence makes the Bamum kingdom an ideal case-study for exploring these trends. By the 1920s, international collectors and dealers of African art began to prize peculiar ideas about “authenticity” for art and objects from Africa. These ideas often were only tangentially related to established artistic production and took little account of changing tastes, changing patronage, and the transformations of colonial politics in Africa itself. Indeed, the European and North American championship of ideas about African “primitivism” produced a number of paradoxes that shaped the demand for African objects. By examining closely works of art produced in the late 1920s in the Bamum kingdom and how they related to European and Bamum royal taste, my paper argues that African artists and dealers negotiated these paradoxes and were successfully able to market their works. Simultaneously, however, African artists and art dealers were placed in the position of reinforcing as well as exploiting European and American prejudices.

Jonathan Fine is Curator for West Africa, Cameroon and Gabon at the Ethnologisches Museum Berlin. His research focuses on art from Cameroon in the 19th and 20th centuries and issues of provenance research in museum collections of non-European art. He holds advanced degrees from Stanford University, Yale, and Princeton. Before becoming an art historian, he worked as an attorney focusing on issues of international human rights and international commercial disputes.

John Monroe (Iowa State University, Ames/USA)

Presumed Antique: Paul Guillaume and the Connoisseurship of African Sculpture

This paper will focus on Paul Guillaume, the most important dealer of African sculpture in Paris during the 1920s, and a key figure in the genesis of “primitive art” as a Western aesthetic category. For a present-day reader, one of the most striking aspects of Guillaume’s presentation of African wood sculptures is his insistence on their great antiquity. He had no qualms about dating a wooden mask, for example, to the fifth century C.E. Today, of course, we know that the vast majority of the African objects that passed through his hands would have been at most only a few decades old when he acquired them. The tendency among art historians, therefore, has been to treat Guillaume’s claims about the age of his objects as a rhetorical excess unworthy of further comment.

Unpublished correspondence preserved in the archives of the Barnes Foundation, however, shows this dismissal to be premature. For Guillaume, the attribution of these dates was an important element of his connoisseurial practice. This paper will seek to reconstruct that practice by placing his date attributions in context, explaining both what made them seem plausible to his clients, and what they tell us about his aesthetic judgment of specific objects. In France, the “presumption of antiquity” was an important factor in the process that turned what had previously been “curios” or “ethnographic specimens” into potential works of “high art.” Commentators from Apollinaire onward emphasized the “archaic” character of what they called *art nègre*. Beauty and age, for these critics, were closely correlated: In their view, the older an object, the more aesthetic power it commanded. Guillaume’s date attributions derived from this basic assumption, and represented his effort to construct what he called “a code according to which one can situate works according to their age and beauty.” While the chronological fantasy that it once entailed has now disappeared, the basic outlines of this “code” continue to be a fundamental element of connoisseurship in the field of “primitive art.”

John Warne Monroe is an associate professor at Iowa State University. He has a PhD in History from Yale, where his thesis received the 2002 Theron Rockwell Field Prize, and is author of *Laboratories of Faith: Mesmerism, Spiritism and Occultism in Modern France* (Cornell University Press, 2008), which has been published in French translation by the Presses Universitaires de Bordeaux. His current research project, a monograph conceived during a term as visiting curator at the University of Iowa Museum of Art in 2005-2006, focuses on France, its colonial empire, African sculpture, and the invention of the aesthetic category “primitive art” in the years after the First World War. An article derived from this larger work received the 2013 Koren Prize from the Society for French Historical Studies; the ongoing research has been supported by major grants from the Howard Foundation at Brown University and the National Endowment for the Humanities.

Saturday, 15 October 2016

Section 4: Global Players

Chair: Alexander HOFMANN (Museum für Asiatische Kunst, Berlin)

Nélia Dias (IUL - University of Lisbon/ CRIA)

Christophe-Augustin Lamare-Picquot and the Fate of his Collection: Networks, Commercial Transactions and Museums

Between 1831 and 1833, the pharmacist and wealthy traveler Christophe-Augustin Lamare-Picquot (1785-1873) made several attempts to donate his collection of natural history specimens and objects – mostly Indian antiquities and some artifacts from South Africa, Madagascar, and the Pacific area – to the French government. Although French scholars in their reports to the main scientific societies praised the collection and urged the government to accept the donation, the natural history collection was acquired by the King of Prussia for the Berlin museum and the ethnographic collection was sold in 1841 to King Ludwig I of Bavaria.

This presentation deals with three aspects: First, the political circumstances of the objects purchased. Based at the Mauritius Island, Lamare-Picquot travelled to India three times for hunting and assembling collections. During his second trip in 1825 to the Bay of Bengal, he took advantage of the first Anglo-Burmese war and of the looting of temples by the British army to buy Burmese antiquities, namely Buddhist statues, at a bargain price. Lamare-Picquot's motives in acquiring these objects were diverse. He sought scientific and social recognition for his collecting practices, the opening of a market for non-European objects, and the creation of an ethnographic museum. The second part of the presentation explores the heated scholarly debates between 1831 and 1833 on Lamare-Picquot's collection. These debates were focused on the status of the objects – whether these were antiquities and/or ethnographic material – and therefore what was the most appropriate setting for the collection: the Louvre Museum, the department of geography at the Bibliothèque Nationale, or the creation of an Asian Museum. While the French government delayed its decision regarding the collection, Lamare-Picquot attempted in 1832 to sell it to Prussia, as a means of provoking competition between the two governments and increasing the market value of the objects. The last part of the presentation examines the network of scholars and diplomats involved in the process of evaluating and acquiring the objects and the museological implications of the dispersion and sale of this collection.

Nélia Dias is Associate Professor at the Department of Anthropology (ISCTE-IUL and CRIA). Her research concerns 19th century history of French anthropology and cultural history, ethnographic museums and collections, collecting practices, and epistemic values. She is the

author of *Le Musée d'Ethnographie du Trocadéro (1878-1908)*. *Anthropologie et Muséologie en France* (CNRS, 1991) and *La Mesure des Sens. Les Anthropologues et le corps humain* (Aubier, 2004), the co-editor of *Endangerment, Biodiversity and Culture* (Routledge, 2016) and of *Collecting, Ordering, Governing: Anthropology, Museums and Liberal Government* (Duke University Press forthcoming). She has also co-edited the last issue of *Gradhiva. Revue d'anthropologie et d'histoire des arts* (2016) dedicated to 'Collections mixtes'. Her articles have appeared in a wide range of periodicals, including *History and Anthropology*, *Histoire de l'Art*, *Social Anthropology* and *Museum & Society*. Dias received a PhD from EHESS (Paris) in modern and contemporary history and a B.A from Paris V- Sorbonne in anthropology.

Ting Chang (University of Nottingham)

***Emile Guimet's Network for Research and Collecting Asian Objects
(ca. 1876-1918)***

This paper examines the work of Emile Guimet, founder of the eponymous museum of Asian arts first created in Lyon in 1879, then transferred to Paris in 1889. Throughout his career Guimet relied on an international network of agents, dealers, scholars and government officials to help him to collect non-European artefacts. He engaged the Dutch historian and sinologist Jan Jakob Maria de Groot, who taught in Leiden and Berlin, to obtain on his behalf more than six hundred items related to Chinese religions on a special expedition. Other objects came as gifts from no less than the Chinese Empress Dowager Cixi. Among Guimet's acquaintances were scholars such as Ernest Renan, who sponsored Guimet's entry to the Société Asiatique. This paper will examine Guimet's social, professional, and commercial network that variously included the prolific Asianist Henri Cordier, the dealer Madame Florine Langweil née Ebstein, and the illustrator Charles Wirgman, among others who contributed to Guimet's ability to enlarge his collection unceasingly long after he first inaugurated the Musée Guimet.

Ting Chang teaches in the Department of History of Art, University of Nottingham. Her monograph, *Travel, Collecting, and Museums of Asian Art in Nineteenth-Century Paris*, published by Ashgate in 2013, examines a history of contact between modern Europe and East Asia through the collectors Henri Cernuschi, Emile Guimet, and Edmond de Goncourt. Her articles on French painting and collecting in the 19th century have appeared in *The Art Bulletin*, *The Oxford Art Journal*, *Les Cahiers Edmond et Jules de Goncourt*, among other journals and edited volumes. She is currently at work on the history of Chinese studies in modern France. Her article "Crowdsourcing avant la lettre: Henri Cordier and French Sinology, 1875–1925" will be published in the journal *L'Esprit créateur* in autumn 2016. She has held grants and fellowships at the Institut National d'Histoire de l'Art in Paris, the Clark Art Institute, the Getty Research Institute, among others.

Masako Yamamoto (Ritsumeikan University, Kyoto/Japan)

Innovative Strategies in Dealing Japanese Art: Ikeda Seisuke, Yamanaka & Co. and their Overseas Branches (1870 s - 1930s)

This presentation discusses the market strategies of Japanese art dealers in the West by taking the example of Seisuke Ikeda and Yamanaka, both actively involved in the exportation of Japanese art to Western countries from the late 19th to the early 20th century. A special focus will be put on the innovative aspects of their market strategies and the interconnections of their networks in a globalised market.

Following *haibutsu-kishaku* (a movement to abolish Buddhism) and the downfall of daimyo (feudal lord) families after the Meiji Restoration, the art market became chaotic and was flooded with many excellent Japanese art works. The late 19th century was a time when the Japanese government promoted exports of Japanese arts and crafts, which provided impetus for art dealers and a number of local dealers entered the new markets abroad. The first generation of these dealers expanded overseas to North America and Europe. Seisuke Ikeda I (1839-1900) and his son Seisuke Ikeda II (1861-1918) were among the first generation of dealers, who were actively involved in the exportation of Japanese artefacts to Western countries. Although they founded a branch in London, they failed to further expand their overseas market involvement due to a shortage of funds.

In the early 20th century, another key figure among the Japanese dealers expanding to the West, Yamanaka & Co., Ltd. (Yamanaka Shokai), established offices and galleries in New York, Beijing, Osaka and London. Yamanaka not only sold objects to numerous museums and private collectors, but also supported experts and curators. The company provided assistance to Asian art exhibitions, established close relationships with researchers and published books on Japanese art. This was, however, interrupted by the Second World War.

Japanese art dealers such as Seisuke Ikeda or Yamanaka&Co played a key role in the development of a market for East Asian art in the Western World. They introduced the European and American public to Japanese works that had hardly been researched or evaluated as art, and they successfully established a basis for the study of Japanese art in the West.

Masako Yamamoto Maezaki is a lecturer at Ritsumeikan University, Kyoto. In 2009, she received her doctoral degree in Japanese cultural history at Ritsumeikan University. She is the author of *Karamonoya kara Bijutsusho e –Kyoto ni okeru Bijutsushijo o chushin ni (From Merchants of Things Chinese to Art Dealers: A History of Art Market in Kyoto from the Moromachi to the Meiji period)*. Her recent research focus on the role of the department store for the development of Japanese arts and cultures and the history of Kyoto textile industries in the 19th and 20th centuries.

Section 5: Dealing with War

Chair: Anne-Solène Rolland (Musée du Louvre, Paris)

Christine Howald (Technische Universität Berlin)

The Power of Pricing. The Legitimization of Chinese Looted Art on the European Market (1860-1862)

At the end of the Second Opium War (1857-1860) in October 1860, French, British and Indian army regiments sacked the Yuanmingyuan, the Imperial Summer Palace northwest of Beijing. The troops plundered the palace complex, destroyed it, and burned it down a couple of days later. Official military looting had been legalized in advance during a convention between England and France. But what followed after the capturing of the palace was much more than the legalized taking of prize: It was an uncontrolled pillaging of the whole Yuanmingyuan. The number of looted objects remains unclear still today, but it certainly reached several thousands. Part of the booty was brought back to Europe as official loot and was absorbed into the royal collections of Queen Victoria and Emperor Napoléon III. The other part, the personal loot of soldiers and officers, were displayed in military buildings, enriched family collections, or were sold off through dealers or auctions, both in China (Peking and Hongkong) and Europe (Paris and London).

In recent years, much research has been done on the shift of meaning and the biographies of the looted objects (Hevia and Thomas) and on the legal background of the loot (Eben von Racknitz). This paper will add further thoughts on the important role of the market in the process of legitimization, recontextualization, and integration of the Imperial artefacts from China into European collections by answering the following questions: What kind of markets were used or created to transform the booty into legal property? What was the function of these different markets? Did national differences occur? The paper will therefore deal with the general question of the function of art markets during or following war time.

Christine Howald studied history, French, and architecture at Technische Universität Berlin where she completed her PhD in history with a study on the interdependence between the art patronage and the political career of Nicolas Fouquet (1615-1680) in 2007. She then moved to Beijing where she worked for the Cultural Section of the German Embassy. From 2010 on, she was a visiting scholar at Tsinghua University in Beijing with a project on European entertainment culture in the concessions of late Qing dynasty. Since 2014, Christine has worked at the Institute of Fine Arts and Historical Urban Studies at Technische Universität Berlin. Her research interests lie in the area of international art market studies, collecting history, and provenance research with a focus on East Asia.

Felicity Bodenstein (Musée du quai Branly, Paris)

Comparing the English, German and French Art Market for Objects from the Edo Kingdom's Treasure (1897-1932)

In 1897, over three thousand objects in brass and ivory from the royal treasure of Oba Ovonramwen, the last sovereign king of the Edo people, came onto the European art market – exposing to the eyes of the world an artistic tradition which was up until that point nearly wholly unknown. In order to pay for expenses induced by the military campaign, the pieces looted by the British army during the invasion of the capital of the kingdom, today known as Benin City in Nigeria, were auctioned off in London or sold directly to buyers in the Nigerian protectorate. Today they can be found in over eighty museums worldwide as well as in a still sizeable number of private collections. In this paper, the very specific issue related to the dissemination of this massive treasure of commemorative court art, which initially held no explicit commercial value, will be examined.

Looking at the case of the initial buyers of these pieces, in particular those collectors and museums who acquired pieces during the first decades of the 20th century, I will analyse the relationships between the geographic distribution of market supply and issues of taste that explain an intriguing difference in reaction to these objects across Europe. Indeed, as might be expected, today we find the largest collections of objects from the royal treasure in the British Museum, yet German public collections are, taken together, the largest and most precious. In fact, before the losses induced by the WWII, the Ethnographic Collection in Berlin was more important in terms of size and quality than that in London. Why did German curators and collectors buy so much? Why did the French, so central to the development of a market for African art, buy little to nothing in the first years of their sale? Did the French market prefer to focus on objects coming from its own colonies? This paper will consider the early dynamics in the dramatic evolution of the market value of these pieces, many of which first went on sale for the price of few pounds.

Felicity Bodenstein holds a PhD in art history from the University Paris-Sorbonne on the history of the *Cabinet des médailles et antiques*, a department of the National Library in Paris. She is a research fellow in the Max Planck Research Group, Objects in the Contact Zone, with a project entitled: "Displaying the spoils of war: a comparative study of the museography of royal objects taken from Benin City in 1897". In October 2016, she will pursue this project as post-doctoral fellow at the Department for Research of the Musée du quai Branly. Since October 2015, she has also worked as the founding member of the project: "Museums and Controversial Collections. Politics and Policies of Heritage-Making in Post-colonial and Post-socialist Contexts" financed by the National Romanian Research Agency and the Institut for Advanced Research New Europe College-NEC.

Biographies of Chairs and other Speakers

Esther Tisa Francini is a historian, specializing in provenance research and the history of the art market, collections, and museums. She has worked on «Nazi Looted Art» for the Independent Commission of Experts Switzerland Second World War (1998-2001) and for the Independent Commission of Historians Liechtenstein Second World War (2002-2005) doing basic research about art market and collection history. From 2006 till 2008, she researched German collectors, dealers, and artists in Switzerland, before joining the Museum Rietberg Zürich in 2008. Since 2013, she has worked as the head of the archives and provenance research at the Museum Rietberg, the only Swiss art museum for non-European cultures. She curated an exhibition about the founding collection of the museum, “From Buddha to Picasso. The collector Eduard von der Heydt” in 2013; and in 2016 she co-curated “Dada Africa. Dialogue with the Other”. Since 2001, she has been a member of the Working Group for Provenance Research (Arbeitskreis Provenienzforschung e.V.).

Alexander Hofmann studied European and East Asian art history in Heidelberg, Waseda, and at Gakushūin Universities Tokyo. He received his PhD with a thesis on the tradition of painting as performance in Early Modern Japan from Heidelberg University where he has taught Japanese art history since 1999. Since 2004, he has been the curator for the Arts of Japan at the Museum für Asiatische Kunst, Staatliche Museen zu Berlin (Asian Art Museum, National Museums in Berlin). Currently he is working on a comprehensive database of the printed materials at this museum. Hofmann specializes in the visual cultures of Early Modern to contemporary Japan with particular emphasis on the socio-economic histories of the arts. Major exhibitions include “Arts of Japan – The John C. Weber Collection” (2006), “Beauty and Eros – Images of the Floating World from the Sumishō Collection, Tokyo” (2008), and “Tigers, Cranes, Beautiful Women – Asian Art from the Klaus F. Naumann Collection” (2015).

Bärbel Küster is currently interim representing the Chair of Modern Art History at the Technische Universität Berlin. She has edited and written numerous publications on the history of museums and collections since Enlightenment, on art in public space, and on art and replica. Her research interests include questions of transcultural transfer. Since 2014, she has been working on a research project on contemporary photography in Bamako and Dakar. Her publications include works on sculpture in 20th century Stuttgart (2006); Matisse and Picasso, Primitivism and anthropology around 1900 (2003); and numerous articles on museum projects in Africa, on colonial world fairs, and modern art.

Johannes Nathan studied art history at NYU (BA) and the Courtauld Institute of Art (MA, PhD). He taught art history at the University of Berne from 1996 to 2001, when he became director of his family's Galerie Nathan in Zurich (now Nathan Fine Art, Zurich and Potsdam). He has continued to teach intermittently – particularly Renaissance art history and the history of the art market – at the universities of Berlin (TU), Cologne, Leipzig, New York (NYU), and Zurich. In 2012, together with Dorothee Wimmer and Bénédicte Savoy, he co-founded the Forum Kunst und Markt at TU Berlin. With De Gruyter Publishers, Berlin, he initiated the Art Market Dictionary for which he serves as Editor-in-Chief. He is also a chair of the recently founded International Art Market Studies Association (artmarketstudies.org). Among his books are *Leonardo da Vinci, The Graphic Work* (Cologne 2014, with Frank Zöllner) and *The Enduring Instant. Time and the Spectator in the Visual Arts* (Berlin 2003, co-edited with Antoinette Friedenthal).

Anne-Solène Rolland is a curator and currently the head of the Research and Collection Management Department at the Louvre Museum in Paris. She graduated with a degree in German Studies and Museum Studies at the Ecole Normale Supérieure and Institut National du Patrimoine in Paris. She was previously head curator at the National Museum for Immigration History and head of the conservation department at the Musée du quai Branly. Her research deals with the history and current development of museums of anthropology and history. As head of research at the Louvre, she focuses on developing research projects on the history of the Louvre.

Dorothee Wimmer studied art history, history, Romance studies, and German philology in Freiburg i. Br., Paris, and Berlin (FU). In 2003 she earned her PhD with distinction from the FU Berlin. From 2003 to 2005 she was a scientific volunteer at the Neues Museum Weserburg Bremen, and in 2006 a research fellow at the Centre allemand d'histoire de l'art in Paris. She has lectured in Bremen and Berlin (FU and TU) since 2004. In 2011, she took over the chair of the Richard-Schöne-Society for Museum History and in 2012, together with Bénédicte Savoy and Johannes Nathan, she founded the Forum Kunst und Markt at TU Berlin, which she has since directed. In 2015 she was awarded a Library Research Grant at the Getty Research Institute in Los Angeles, USA. Her research emphases are the history, theories, and practices of art collecting and the art market, the relationship between art, politics, and economics, as well as the intermediality of text and image.