

CONTENTS

A Note to Readers . .	xv
Introduction . .	1
ART IN A COMMERCIAL WORLD . .	13
I. Art in Society	
Illusions of Disinterest . .	14
<i>Paul Mattick</i>	
Marx on Ideology and Art . .	19
<i>O. K. Werckmeister</i>	
Avant-Garde and Kitsch . .	24
<i>Clement Greenberg</i>	
The Artworld . .	27
<i>Arthur Danto</i>	
Culture Industry Reconsidered . .	30
<i>Theodor W. Adorno</i>	
II. The Value of Art	
The Cultural Biography of Things . .	32
<i>Igor Kopytoff</i>	

Aura . . .	38
<i>Walter Benjamin</i>	
Varieties of Artistic Value in Contemporary Aesthetics . . .	40
<i>Michael Hutter and Richard Shusterman</i>	
The Production of Belief . . .	42
<i>Pierre Bourdieu</i>	
The Paradox of Rarity: Photography . . .	47
<i>Raymonde Moulin</i>	
Symbolic Meanings of Prices . . .	51
<i>Olav Velthuis</i>	
Art . . . Contemporary of Itself . . .	54
<i>Jean Baudrillard</i>	
2. ARTISTS AND COLLECTORS IN THE MARKET FOR ART . . . 57	
I. The Supply of and Demand for Works of Art	
Two Paradigms of Artistic Activity . . .	58
<i>Xavier Greffe</i>	
Arts Markets . . .	60
<i>James Heilbrun and Charles M. Gray</i>	
II. The Nature of the Demand for Works of Art	
The Synchronization of Social Change in Europe . . .	65
<i>Fernand Braudel</i>	
Economic Value as the Objectification of Subjective Values . . .	70
<i>Georg Simmel</i>	
Conspicuous Consumption and Pecuniary Canons of Taste . . .	71
<i>Thorstein Veblen</i>	
Collectors and Collecting . . .	75
<i>Russell W. Belk</i>	
Connoisseurs and Experts . . .	78
<i>Jonathan Brown</i>	
III. The Artist: Homo Economicus / Femina Economica	
Art, Honor, and Excellence . . .	81
<i>Elizabeth Honig</i>	

- Determining Value on the Art Market in the Golden Age . . 86
Eric Jan Sluijter

- Reference, Deference and Difference . . 89
Griselda Pollock

- The Trademark Tracey Emin . . 91
Ulrich Lehmann

- Notes on the Mythic Being I-III . . 95
Adrian Piper

- Whose Image Is It? . . 96
Barbara Hoffman

IV. The Art Market

- Property and Exhibition Rights . . 98
Walter Santagata

- Informational Efficiency of the Art Market . . 103
William N. Goetzmann

- The Market for Modern Prints . . 106
James E. Pesando

THE ITALIAN CITY-STATES . . 110

- The Culture of Consumption . . 111
Richard A. Goldthwaite

- Conditions of Trade . . 116
Michael Baxandall

- Italian Artists in Sixteenth-Century England . . 118
Cinzia Maria Sicca

- Leonardo and Leonardism . . 120
Luke Syson

- Marketing . . 124
Richard E. Spear

- The Market for Paintings in Italy . . 127
Federico Etro and Laura Pagani

- The Gender and Internationalism of Rosalba Carriera . . 130
Shearer West

- Letters to Isabella Stewart Gardner . . 134
Bernard Berenson

4. ANTWERP . 136

The Business of Art: Patrons, Clients, and Markets . 137
Maryan W. Ainsworth

Marketing Art in Antwerp . 139
Dan Ewing

Pieter Aertsen's *Meat Stall* as Contemporary Art . 142
Charlotte Houghton

Second Bosch . 145
Larry Silver

A Sixteenth-Century Master-Pupil Contract . 148

Exporting Art across the Globe . 149
Filip Vermeylen

Trade and Art in Seventeenth-Century Antwerp . 152
Elizabeth Alice Honig

Rubens's Studio Practice . 154
Hans Vlieghe

5. AMSTERDAM . 157

On Brabant Rubbish, Economic Competition, Artistic Rivalry,
and the Growth of the Market for Paintings . 158
Eric Jan Sluijter

Cost and Value in Dutch Art . 162
John Michael Montias

Art Dealers in the Netherlands . 166
John Michael Montias

Italian Paintings in Holland . 169
Bert W. Meijer

Freedom, Art, and Money . 172
Svetlana Alpers

Letters to Constantijn Huygens, ca. 1639 . 176
Rembrandt

Attributions in Auction Catalogs . 179
Koenraad Jonckheere

The Solliciteur-Culturel . . 181

Koenraad Jonckheere

6. GERMANY AND SPAIN . . 185

I. Germany

The Reformation and the Decline of German Art . . 186

Carl C. Christensen

Art Auctions in Germany during the Eighteenth Century . . 188

Thomas Ketelsen

II. Spain

Painting in Spain, 1500–1700 . . 194

Jonathan Brown

Exploring Markets in Spain and Nueva España . . 198

Neil De Marchi and Hans J. Van Miegroet

Spanish Art and Global Discourse . . 202

Miguel A. Hernández Navarro

7. LONDON . . 204

Picture Consumption in London . . 205

Carol Gibson-Wood

The Art Market . . 208

Iain Pears

England and the Netherlands Compared . . 212

David Ormrod

Engraving . . 217

Tobias Smollett

Hogarth . . 220

Ronald Paulson

Portrait Painting as a Business Enterprise . . 221

Marcia Pointon

Christie's Auction House . . 224

Thomas M. Bayer and John R. Page

Art Collecting and Victorian Middle-Class Taste . . 229

Dianne Sachko MacLeod

- David Thomson and the Goupil Gallery . . 233
Anne Helmreich
- Whistler and the English Print Market . . 238
Martha Tedeschi
- Roger Fry's Commercial Exhibitions . . 243
Anna Gruetzner Robins
8. PARIS . . 246
- Gersaint and the Marketing of Art . . 248
Andrew McClellan
- David and the "Exposition Payante" . . 252
Oskar Bätschmann
- Noising Things Abroad . . 253
Steven R. Adams
- An Italian Patron of French Neo-Classical Art . . 256
Francis Haskell
- Circuits of Production, Circuits of Consumption . . 258
Nicholas Green
- Dealing in Temperaments . . 260
Nicholas Green
- Courbet's Landscapes and Their Market . . 262
Anne M. Wagner
- The Retrospective Exhibition . . 266
Robert Jensen
- Entrepreneurial Patronage in Nineteenth-Century France . . 269
Albert Boime
- Ambroise Vollard Correspondence . . 272
Paul Gauguin
- Vollard's Bronzes . . 276
Una Johnson
- La Peau de l'Ours and Galerie Berthe Weill . . 277
Michael Cowan Fitzgerald
- The Steins' Early Years in Paris . . 280
Rebecca Rabinow

The Avant-Garde, Order, and the Art Market	·	284	
<i>Malcolm Gee</i>			
Galeries Georges Petit	·	288	
<i>Michael C. Fitzgerald</i>			
Painting as a Safe Investment	·	290	
<i>Raymonde Moulin</i>			
9. ART CONSUMPTION IN INDUSTRIAL AMERICA		·	292
Touching Pictures by William Harnett	·	293	
<i>Michael Leja</i>			
Winslow Homer as Entrepreneur	·	297	
<i>Kevin M. Murphy</i>			
J. P. Morgan's Renaissance Bronzes	·	300	
<i>Flaminia Gennari-Santori</i>			
The Armory Show	·	304	
<i>Katherine S. Dreier</i>			
Alfred Stieglitz	·	307	
<i>Sarah Greenough</i>			
Diary of an Art Dealer	·	310	
<i>Rene Gimpel</i>			
Vollard	·	312	
<i>Edith Halpert</i>			
Press Release, Art of This Century	·	312	
The Exhibitions at Art of This Century	·	313	
<i>Jasper Sharp</i>			
10. NEW YORK		·	316
Artists and Dealers	·	317	
<i>Dore Ashton</i>			
Mark Rothko	·	320	
<i>James E. B. Breslin</i>			
The New York Art Market ca. 1960	·	324	
<i>A. Deirdre Robson</i>			
Clement Greenberg	·	327	
<i>Andre Emmerich</i>			

Mike Wallace Interviews Marcel Duchamp . . .	329
The Leo Castelli Gallery . . .	332
<i>Richard Brown Baker</i>	
Mr. Andy Warhol . . .	333
<i>Arthur Danto</i>	
The Gutman Letter . . .	335
<i>Michael Benedikt</i>	
Unpublished Notes . . .	337
<i>Ad Reinhardt</i>	
Revaluating Minimalism . . .	337
<i>Anna C. Chave</i>	
Land Artists and Art Markets . . .	342
<i>Victor Ginsburgh and A.F. Penders</i>	
Unpackaging Simulationism . . .	346
<i>Alison Pearlman</i>	
11. THE GLOBAL ART MARKET . . . 351	
The Art Market in the 1980s . . .	353
<i>Paul Ardenne</i>	
Video Art . . .	357
<i>Noah Horowitz</i>	
Money Is No Object . . .	362
<i>Francis M. Naumann</i>	
The Internationalization of the Contemporary Art World . . .	366
<i>Alain Quemin</i>	
Neo-modernity, Neo-biennalism, Neo-fairism . . .	371
<i>Paco Barragán</i>	
Acknowledgments . . .	375
Bibliography . . .	377
Index . . .	389