



THE UNIVERSITY OF
BUCKINGHAM

MA in the Art Market and the History of Collecting



The MA in the Art Market and the History of Collecting is offered by the University of Buckingham and the National Gallery in association with Waddesdon Manor (Rothschild Collections).

Investigating American and European art markets and cultures of collecting from the Renaissance to the present day, it is taught by staff from the University of Buckingham, the National Gallery and Waddesdon Manor.

Front cover: Flemish, *Cognoscenti in a Room hung with pictures* © The National Gallery, London

This page: Room 36, National Gallery. Photo © The National Gallery, London



Why choose this course

A unique MA

A unique feature of the course will be access to two of the greatest surviving art dealers' archives: Agnew's, acquired by the National Gallery in 2014, and Colnaghi's, housed since February 2014 in the Windmill Hill Archive, Waddesdon Manor. It is the first MA in the UK to offer, under the guidance of experts, practical training on how to use, unlock and analyse these rich holdings.

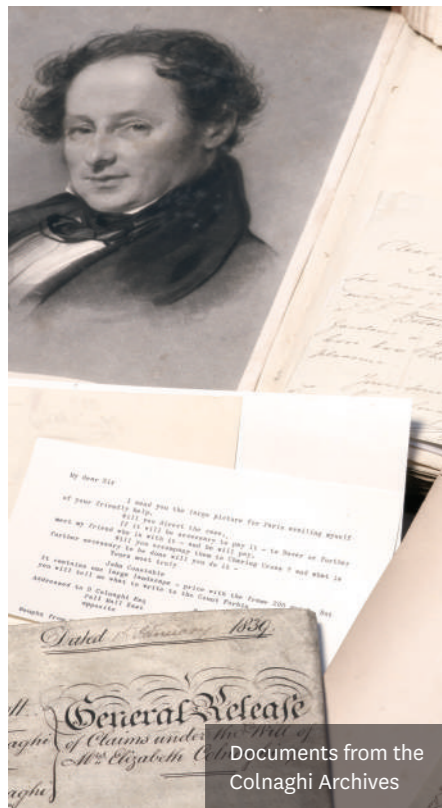
Why choose this course?

- Privileged access to the collections and archives of the National Gallery and Waddesdon Manor
- Taught by experts in their fields
- Students will be part of a dynamic and inspiring academic community and will forge links with a wide range of art professionals
- Ideally located to access all major London academic libraries
- Competitive fees



Waddesdon Manor, The Rothschild Collection (The National Trust). Photo: John Bigelow Taylor © The National Trust, Waddesdon Manor

Teaching and course structure



Documents from the Colnaghi Archives

The Research Seminar Series comprises a series of lectures, seminars, study sessions and visits. The first two weeks provide a foundation in principles and methodologies and this is followed by three 4-week taught components delivered in the Winter and Spring Terms.

Part A - Private Collectors and Collecting

This module examines the history of private collecting in Europe and America, with a focus on Britain, from the Renaissance onwards. Topics include: the origins and development of the Royal Collection, the Grand Tour and collecting of classical antiquities, the seventeenth-century *Kunstkammer* and its nineteenth-century revival, *Le goût Rothschild* and Gilded Age American plutocratic collecting.

Part B - The Art Market: Dealers and Auctioneers

This module draws upon two great London-based dealer archives: the Agnew's archive at the National Gallery and the Colnaghi archive at Windmill Hill/Waddesdon Manor. This module focuses on the European and American art markets, primarily in London, New York and Paris, from circa 1760 to the present day.

Case studies, based on the Agnew's and Colnaghi archives, will give students the opportunity to examine in depth particular art-market transactions, drawing upon primary source material such as letters, cables, account books and historic photographs. The module will also include visits to other art market archives, such as those at Christie's.

Part C - Institutional Collecting in the Public Sphere: The National Gallery and its Contexts

This module examines the origins of the National Gallery, its European counterparts (the Louvre and the influential museums in Vienna, Berlin and Munich) and its most important British precursors (the Ashmolean, the British Museum and the Dulwich Picture Gallery). It will trace its origins in earlier traditions of private collecting and analyse how it was influenced by museological theories emanating from continental Europe in the nineteenth-century.

This module will also use the National Gallery's paintings collection and related archival and bibliographical holdings to highlight themes relating to the history of private collecting and provenance, the art market, and aspects of display within both private and public collections.

Methods of teaching and learning

These modules will provide a combination of lectures, gallery visits, workshops and seminars on the history of collecting. Additionally, the MA will offer training in research, online archival research and archival study skills, including sessions on palaeography, provenance research, the reading of account books, statistical analysis and interpretation of art market price trends, which are designed to prepare students for their dissertation. During the first two terms students will also have meetings with their supervisors to develop and refine their research proposal.

Location of teaching

Teaching is mainly based in London at the National Gallery, with additional study sessions at the Windmill Hill Archive and Rothschild Collections at Waddesdon Manor. There are also visits

to Windsor Castle, the British Museum and the archives of the Paul Mellon Centre in London.

Assessment

Students will be required to pass two preliminary pieces of work linked to the preliminary modules, each worth 20 credits. They will also be asked to provide an extended research plan and critical bibliography. These assignments are designed to prepare students for their dissertation (worth 140 credits), which will be submitted at the end of the course.

Paris and Florence

Study trips to Paris and Florence

The course will include study trips to Paris and Florence, where students will have the opportunity to study a number of key European collections, such as the Edmond de Rothschild collection in the Louvre and the Stefano Bardini collection in Florence.

A pathway to a career in the art world

Aimed at art historians, would-be curators, art market professionals and collectors, the programme provides a pathway to a career in the art world, or a stepping-stone towards further postgraduate research. However, we also welcome enquiries from those students wishing to pursue the study of the History of Collecting and the Art Market for its own sake.



Bibliothèque Mazarine, Paris
© Marie-Lan Nguyen



J.J. Zoffany, *The Tribuna of the Uffizi*,
Royal Collection Trust © Her Majesty
Queen Elizabeth II

Teaching faculty

Jeremy Howard, Head of Art History, The University of Buckingham; and Head of Research, Colnaghi

Jeremy has over 20 years' experience in the art market and has published extensively in the field of British collecting with a particular interest in the London art market during the Gilded Age. Recent publications include 'Art, Commerce and Scholarship: The Friendship between Otto Gutekunst of Colnaghi and Bernard Berenson', in Joseph Connors and Louis A. Waldman (eds.) *Bernard Berenson: Formation and Heritage*, Villa I Tatti/Harvard (2014), 'Titian's Rape of Europa: Its Reception in England and Sale to America' in Peter Humfrey (ed.), *The Reception of Titian in Britain from Reynolds to Ruskin*, Brepols (2013), and *Colnaghi: The History* (2000) to commemorate the 250th anniversary of Colnaghi.

Dr Barbara Lasic, Lecturer in Art History, The University of Buckingham

Barbara wrote her PhD on the collecting of eighteenth-century French decorative arts in the nineteenth century in Britain. She has published extensively on art collecting, the history of taste, the formation of museums, and museum architecture. Recent publications include 'Going East: the Hertford-Wallace Collection at Bethnal Green, 1872-1875', *Journal of the History of Collections* (2014), 'The next best thing': acquiring and displaying replicas at the South Kensington Museum, 1854-1899 in M. Aldrich (ed.), and *Authenticating Art Works: Studies in the Art Object* (2012). Before joining Buckingham, Barbara worked at the Victoria and Albert Museum, the National Maritime Museum and the Wellcome Trust.



THE UNIVERSITY OF
BUCKINGHAM

Dr Susanna Avery-Quash, FSA, Senior Research Curator for the History of Collecting at the National Gallery; Senior Research Fellow of the University of Buckingham

Susanna's association with the National Gallery started in 1998. Topics on which she researches, publishes, teaches and organises conferences and exhibitions include the history of the National Gallery and other important public and private art collections; trends in artistic taste; and the evolution of the art market. Her recent research has concentrated on Sir Charles Eastlake, first director of the National Gallery. She edited Eastlake's travel notebooks for the Walpole Society in 2011 and co-authored with Professor Julie Sheldon, *Art for the Nation: The Eastlakes and the Victorian Art World* (London, 2011).

Alan Crookham, Research Centre Manager, The National Gallery

Alan spent eight years as the National Gallery's Archivist before taking up his current role in charge of the Gallery's Research Centre. Prior to joining the National Gallery, he was Assistant Archivist at the University of Warwick and Curator of Gallery Records at Tate. As Chair of the Museums and Galleries History Group from 2009-2011, he sought to increase collaboration between museum professionals and academics in the field of museum studies, through conferences, publications and academic networks. Alan is the author of *The National Gallery: An illustrated history* (2009) and 'The Turner Bequest at the National Gallery' in *Turner Inspired, In the Light of Claude* (2012).

THE
NATIONAL
GALLERY

**Pippa Shirley,
Head of Collections,
Waddesdon Manor**

Pippa is Head of Collections and Gardens at Waddesdon Manor. She has been at Waddesdon for 15 years, before which she was Curator of European Silver in the Metalwork, Silver and Jewellery Department at the Victoria and Albert Museum, and an assistant curator at the British Museum. Aside from her specialism in silver, interests include the history of collecting with a particular emphasis on the nineteenth century and the Rothschild family.

**Catherine Taylor, Head of the
Windmill Hill Archive Centre,
Waddesdon Manor**

Catherine joined Waddesdon in 2012 to oversee the development of the Waddesdon Archive as the collections moved to their new home at Windmill Hill. Prior to this she had spent seven years working in Local Government archives in West Yorkshire and Chiswick. Catherine has recently stepped down after seven years as a Trustee for the Archives and Records Association where she oversaw the publication of their monthly newsletter, *ARC*, and led a membership review and development of new member benefits. She will shortly be taking up a new role as Honorary Secretary to the Historic House Archivists Group.



WADDESDON



Account books and catalogues
from the Colnaghi Archives

For details of entry requirements, part-time options, tuition fees, funding opportunities, detailed information about assessment, English language requirements, disability, accommodation and how to apply, please go to:

www.buckingham.ac.uk/ma/artmarket

Claire Prendergast
Humanities Research Secretary
T: +44 (0)1280 820204
E: claire.prendergast@buckingham.ac.uk

Department of Art History and Heritage Studies
The University of Buckingham
Hunter Street
Buckingham
MK18 1EG



THE UNIVERSITY OF
BUCKINGHAM