

Jan Dirk Baetens and Dries Lyna (eds.), *Art Crossing Borders. The Internationalisation of the Art Market in the Age of Nation States, 1750-1914* (Leiden: Brill, 2019). xv, 351 p. ISBN 9789004291980.

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In their seminal book *Careers and Canvases* (1965), Harrison and Cynthia White introduced the concept of the dealer-critic-system in order to explain the demise of the French Académie and the traditional, state-funded exhibition circuit, and the simultaneous rise of some determining features of the modern art market during the second half of the nineteenth century.¹ Although often criticized, revised and expanded by successive generations of researchers, White and White's study remains a milestone in the history of the nineteenth-century art market, and the social history of art in general. That *Careers and Canvases* continues to inspire new research questions and innovative methodologies is beautifully demonstrated by the collection of essays *Art Crossing Borders. The Internationalisation of the Art Market in the Age of Nation States, 1750-1914*, edited by Jan Dirk Baetens and Dries Lyna. While the Whites sketched some of the crucial changes that characterized the Parisian art world, *Art Crossing Borders* aims for a rigorously international perspective and transnational approach. After all, the (long) nineteenth century experienced not only the triumph of the nation state in the West and the breakthrough of national discourses that penetrated all aspects of social, cultural and artistic life, but it was also the period that saw an unprecedented expansion and internationalization of the art market. It is precisely this – at first sight paradoxical – relation between the national and the international that is addressed in *Art Crossing Borders*. The central questions put forward in this volume are how the increasingly international art market was connected to modes of thinking related to national identity, and which role different actors in the art market sphere played in these processes of internationalization.

In their opening chapter Baetens and Lyna trace the broader social, political and economic context within which the internationalization of the art market took place, and how, in turn, the phenomenon affected the creation, circulation and reception of art. Central to their analysis is the emergence of a knowledge system in which national schools were at the base of artistic and art historical thinking and understanding, and an 'economy of knowledge', in which art writing and the art market are closely intertwined and linked via international networks. The consecutive eight essays are case studies that further develop this line of argument and explore the ways in which the increasing internationalization of the

1 H. C. White and C. A. White, *Careers and canvases. Institutional change in the French painting world* (New York 1965).

art market simultaneously reinforced and challenged the concepts of nationality and national identity, following three thematic clusters. In their contributions Bénédicte Miyamoto and Leanne Zalewski focus on 'structures of knowledge' and analyse how new discourses of national art were created, distributed and applied in the sphere of the art market. Barbara Pezzini, Camilla Murgia and Lukas Fuchsgruber then examine how these discourses circulated in diverse kinds of formal and informal, horizontal and vertical 'information networks'. Adriana Turpin, Sharon Hecker and Robert Verhoogt, eventually, reveal how different agents in the art market contributed and responded to these discourses, and which 'fields of tensions' they could bring about on the national and international level. These well-chosen case studies – focusing each on international aspects of specific national art scenes – cover a range of different topics, artistic styles and genres (Old Master and modern paintings, sculptures, prints, decorative arts) and agents (artists, dealers, art writers, collectors, the wider audience). A thorough epilogue by Pamela Fletcher and Anne Helmreich rounds up this excellent collection. Rigorously questioning the breadth and the limitations of the key concepts put forth in this book ('international', 'art' and 'market'), Fletcher and Helmreich present a number of critical reflections on the possibilities and challenges to further theorize the phenomenon by rightly drawing attention to the great diversity and the often unstable nature of many of the forces at play in the international art market during the long nineteenth century.

Despite the richness of the material presented in this volume, a number of aspects could have received more attention. For example, the case studies are all concerned with the more traditional art centres France, England, the United States, Germany, Belgium and The Netherlands. Alternative or additional cases from less studied geographical regions such as eastern Europe, Russia, South America or Asia could have been included to diversify the reach and expand the understanding of the international(izing) art market. Also, public museums and museum professionals figure little in the volume. Since the late eighteenth and early nineteenth century, however, as national institutions with an important educational mission, museums were not only crucial in the creation and communication of knowledge about (national) art, but as the century progressed they also established themselves as important players on the art market, and their conservators and directors built their own international networks and maintained close ties to the period's leading art dealers and collectors. An in-depth examination of their role may therefore certainly add yet another dimension to the complexity of the international dynamics of the artistic scene.

Nevertheless, *Art Crossing Borders* is a stimulating book. With its rich case studies that present a wealth of new material and methodologies, its dense opening chapter and the thought-provoking epilogue evaluating the treated concepts,

the book provides a solid overview of the current state of research on the international dimension of the nineteenth-century art market as well as a lucid and critical reflection on the future perspectives and challenges of this emerging field. This well-balanced volume, therefore, is a true contribution not only to art market studies, but also to the art, social and economic history more broadly.

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David. T. Courtwright, *The Age of Addiction. How Bad Habits Became Big Business* (Cambridge (MA): The Belknap Press of Harvard University Press, 2019). 325 p. ISBN 9780674737372.

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David Courtwright vestigde zijn naam als toonaangevende drugshistoricus al eerder, onder andere met *Forces of Habit. Drugs and the Making of the Modern World* (2002), een fascinerend en onderhoudend standaardwerk in het genre van de drugsgeschiedenis. Daarin liet Courtwright zien hoe plezier, politiek en profijt aan de basis stonden van de verschillende perspectieven op (legaal en illegaal) drugsgebruik. Met zijn nieuwste boek, *The Age of Addiction. How Bad Habits Became Big Business* (2019) overtreft hij zichzelf. In dit boek beschrijft Courtwright de totstandkoming van wat hij het tijdperk van verslaving noemt. Die verslaving is een ‘addiction by design’, wat volgens hem onderdeel is van een sociaaleconomisch systeem dat hij limbisch kapitalisme noemt: een technisch hoogstaand maar sociaal regressief systeem waarin wereldwijd opererende bedrijven aanzetten tot excessieve consumptiepatronen (en dus verslaving).

Courtwright toont hoe in de schaduwzijde van het kapitalisme – ‘capitalism’s evil twin’ – (multi-)nationale bedrijven, vaak in samenwerking met overheden en criminele organisaties, steeds efficiënter hun pijlen zijn gaan richten op het limbische systeem van consumenten, oftewel het deel van de hersenen dat verantwoordelijk is voor ervaringen van genot en van plezier. De genese van het limbisch kapitalisme was traag, met de ontdekking van natuurlijke bronnen van plezier (tabak, suiker, chocola). Cultivatie en handel zorgden voor een stroomversnelling, waarin de oligarchen van het hedonisme, de elites, de drijvende kracht vormden achter de *politics of pleasure*. De *luxury trap* klapte geleidelijk dicht: elites raakten eerst gewend aan luxeartikelen, namen die voor vanzelfsprekend, en gingen er vervolgens op rekenen. Uiteindelijk konden ze niet meer zonder. En daarmee besluit het eerste hoofdstuk (Newfound pleasures).