

Sotheby's Institute of Art—New York

MASTER'S DEGREE CURRICULUM

SEMESTER 1

Core Curriculum *

3.0	Navigating the Art World
3.0	Principles of Business I: Finance and Accounting
3.0	Principles of Business II: Strategy and Marketing
3.0	Art Law I
1.5	Field Study I
3.0	Elective

SEMESTER 2

Art Business	Contemporary Art	Fine and Decorative Art and Design
1.5 Project Proposal Seminar	1.5 Project Proposal Seminar	1.5 Project Proposal Seminar
1.5 Field Study II: Art Business I	1.5 Field Study II: Contemporary Art I	1.5 Field Study II: Fine and Decorative Art and Design I
3.0 International Art Markets	3.0 Theories of Postwar Art	3.0 Fine Arts in America: 1776–1900
3.0 Introduction to Valuation	3.0 Contemporary Art 1960–1990	3.0 Decorative Arts in America: 1776–1900
3.0 Management in the Arts***	3.0 Materials and Methods in Contemporary Art	3.0 Elective
3.0 Elective	3.0 Elective	3.0 Elective

SEMESTER 3

4.5 Master's Project Workshop **	4.5 Master's Project Workshop **	4.5 Master's Project Workshop **
1.5 Field Study III: Art Business II	1.5 Field Study III: Contemporary Art II	1.5 Field Study III: Fine and Decorative Art and Design II
3.0 Operations and Logistics in the Art World	3.0 Contemporary Art 1990–Present	3.0 History of Modern Design
3.0 Elective	3.0 Elective	3.0 Elective
3.0 Elective	3.0 Elective	3.0 Elective

*Students may elect to take *Introduction to Valuation*, *International Art Markets*, and/or *Collections Management* in place of *Principles of Business I* and/or *Principles of Business II*.

**Students may opt to do a thesis instead of a master's project. With this option, students would take a *Thesis Independent Study* (6.0 credits) in place of a *Master's Project Workshop* (4.5 credits) and an *Elective* (3.0) provided that a thesis proposal has been approved by the student's thesis advisor and by the thesis committee.

*** Students have three options for the *Management in the Arts* requirement: *The Gallery Business*, *The Auction Business*, or *Managing Museums and Non-Profits*

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MASTER'S DEGREE ELECTIVES *

1.5	Fine Art and Prints: Cataloging and Connoisseurship	3.0	Contemporary Asian Art and Its Markets
1.5	Furniture: Cataloging and Connoisseurship	3.0	Contemporary Painting 1970–Present
1.5	Metalwork and Ceramics: Cataloging and Connoisseurship	3.0	Curating Contemporary Art I: History and Practice
1.5	Textiles and Wall Coverings: Cataloging and Connoisseurship	3.0	Curating Contemporary Art II: Project-based
3.0	History of American Collections	3.0	Curating in the Commercial Gallery
3.0	Advanced Valuation	3.0	Intro to Art History: From Ancient to Contemporary
3.0	Art Law II: Ethics and Policy	3.0	Modernism 1860–1950s
3.0	Collections Management	3.0	Photography from Daguerreotype to Instagram
3.0	Emerging Art Markets	3.0	Theories of Contemporary Art
3.0	Fine Art and Finance	3.0	Art Practice: Studio to Post-studio
3.0	Managing Museums and Non-Profits	3.0	Advanced Topics in Fine and Decorative Art and Design
3.0	Social Media and Marketing for the Arts	3.0	American Architecture and Interiors
3.0	The Auction Business	3.0	Ceramics Since 1500: An Overview
3.0	The Gallery Business	3.0	Design at the Turn of the Century: Arts and Crafts and Art Nouveau
3.0	The Visual World: Works of Art in Context	3.0	Cataloging and Connoisseurship
3.0	Legal Issues in Valuation	3.0	Modern Art: From Paris to New York
3.0	Advanced Topics in Contemporary Art (e.g. Performance Art, Lens-Based Media)	3.0	Art and the Moving Image
3.0	Art Writing: Criticism and Journalism	3.0	Art of the Americas
3.0	Artist Foundations and Estates	3.0	The Birth of Global Art and Design

* Not all electives are offered each semester and are contingent upon sufficient enrollment

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COURSE DESCRIPTIONS: CORE CURRICULUM

Navigating the Art World

Designed to introduce students to key concepts, texts, institutions, and professionals, this course investigates the inextricable connections between art, connoisseurship, and business in today's art economy. Featuring lectures by Institute faculty, artists, gallerists, fair organizers, and other art world professionals, and complemented by panel discussions, the overarching purpose is to familiarize students with art in New York—past, present, and future—and its relationship to global trends in the art world. With the opening of the new Whitney Museum of American Art, the Metropolitan Museum's Met Breuer, the Museum of Modern Art's continued expansion on 53rd Street, and The Frick Collection's expansion plan, the changing museum landscape of New York and its consequences is a recurring theme.

Principles of Business I: Finance and Accounting

This course provides a fundamental understanding of three subjects—economics, finance, and accounting—that bridge the theory and practice of business. The semester is divided into three discrete modules, focusing on connections between them that are continually explored. Students cultivate a solid knowledge of basic economic principles, learning their use in the explanation and analysis of a range of phenomena. They also develop familiarity with the tenets of finance and how they are employed in the structures and assessment of investment decisions. Upon completion,

students will be able to build and analyze standard financial documents (budgets, income statements, and balance sheets). While the course's primary emphasis is on a broad understanding of financial principles and practices, it uses examples from the art world to illustrate core concepts and to highlight specific differences between art businesses and other types of commercial enterprises.

Principles of Business II: Strategy and Marketing

Complementing the exploration of market principles in Principles of Business I: Finance and Accounting, this course focuses on strategy, marketing, and communication, with an emphasis on entrepreneurial thinking. The semester begins with business strategy frameworks, followed by a unit on marketing. Throughout the semester, students work in groups to develop their own ideas for art businesses. Within those teams they explore the connection of strategy and business models to all types of communication—from financial statements and advisory board letters to press releases and art reviews. Entrepreneurs, business strategy experts, and practitioners in many areas of the art world participate as guest speakers and coaches throughout the semester.

Art Law I

This course introduces students to the legal problems and ethical issues specific to the art market. Its goal is the understanding of legal strategies for problem-

solving in an art business environment, such as an art gallery, auction house, private collection, or museum. Class discussions, debate, and role-playing aid in understanding and applying concepts and methodology in areas such as contract negotiation, intellectual property law and taxation in an art world context. Successful students will understand the legal frameworks in which art businesses operate, comprehending and managing essential contractual situations in art business, identifying legal questions relating to provenance, expert opinions, warranties of authenticity and title, and recognizing such key concepts as the application of statutes of limitation in domestic and international transactions.

Field Study I

Direct experience with art objects, organizations, and businesses is an essential complement to the historical and conceptual content of the other courses. The first semester's field study centers on a week-long group trip to a major art capital and/or event (e.g., Art Basel-Miami Beach) that provides a unique opportunity to explore contemporary art, fine and decorative arts, and art businesses first-hand. During the trip, students visit private collections, museums, commercial galleries, and non-profit spaces to further their understanding of the art world and its markets. Lectures and local site visits help prepare for the trip and allow space for analysis and reflection afterwards. Assessment includes in class presentations as well as written assignments.

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COURSE DESCRIPTIONS: MA COURSES (SEMESTERS 2–3)

REQUIRED IN ALL PROGRAMS

Project Proposal Seminar

This seminar introduces the requirements of the program's capstone project. Through discussion, analysis, and the examination of successful previous projects, it assists in identifying and focusing on a topic in line with students' interests and career goals. Advanced research methods are covered in detail, enabling the planning of the final semester's course of study and empowering them to complete their projects in the fall. By the end of the seminar, students have prepared a rigorous project proposal for faculty review and comment prior to their final semester.

Master's Project Workshop

The Master's Project Seminar is dedicated to the development and successful completion of projects satisfying the Master's Degree requirement. Projects may take multiple forms concerning various topics, each demonstrating a serious commitment to exploration, original thinking, research and organization of materials, and culminating in rigorous and concise works. The works will be presented orally as well as submitted in written form. The project should serve as a bridge to the "real-world," with an emphasis on practical applications of the highest professional measure. Projects will be judged accordingly.

The seminar will begin with informal presentations of project proposals. Next, specific materials will be introduced relating as broadly as possible to the mul-

tiplicity of projects. These might include discussion of enterprise plans, exhibition strategies and procedures, and curatorial models, each stressing both theoretical and methodological aspects. Guest lecturers and/or local visits may be included. The course emphasizes individual project development. Prior to submission of final projects, students will be required to make detailed formal presentations that include visual and textual information. These will receive close scrutiny and feedback from peers and faculty, and will be open to member of the Institute community.

Thesis Independent Study (Alternative to Master's Project Workshop)

Through the Thesis Independent Study, each student works with an advisor to produce a Master's thesis. The Master's thesis is a serious demonstration of a graduate student's ability to generate new knowledge by defining and responding to a particular question, problem or issue in a specific field of study. The goal of the Master's thesis is not only to pursue research but also to write an extended scholarly and intellectual statement, one that is clear and effective, and which makes a demonstrable contribution to the discipline. The thesis becomes a visible and permanent record of the kind and quality of work that a graduate student has accomplished at the Sotheby's Institute of Art, New York. Thus every manuscript must represent the highest academic and professional standards. **Students may opt to do a thesis instead of a master's project. With this option, students would take a Thesis Independent Study (6.0 credits) in place of a Master's Project Workshop (4.5 credits) and an Elective (3.0) provided

that a thesis proposal has been approved by the student's thesis advisor and by the thesis committee.

ART BUSINESS

Field Study II: Art Business I

As with Field Study I, Field Study II: Art Business I is built around a week-long trip, but the destination and itinerary are more tightly focused on art commerce. Travel is anchored by a major international art fair (e.g., The European Fine Art Fair in Maastricht), and the itinerary extends beyond the commercial spaces, museums and non-profits, and private collections featured in Field Study I to include the various ancillary businesses (e.g., shipping and storage) that support the art market. Students prepare for the trip through lectures and research projects, and they present their analysis for assessment upon their return.

International Art Markets

What we call "the international art market" is not a singular, monolithic entity but a network of interdependent actors and institutions that produce, circulate, and consume art—among them, dealers, galleries, artists, advisors, collectors, auction houses, art funds, curators, and critics.

The first half of this course will follow the art market's chronological development, from 15th-century Italy, 17th-century Holland, 19th-century France to 20th-century America. In addition to charting the evolution of key market entities such as the dealer, the gallery,

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COURSE DESCRIPTIONS: MA COURSES (SEMESTERS 2–3)

the auction, and the museum, readings and lectures also identify trends in patronage, taste, and notions of value. The second half of the course adopts a contemporary view, focusing on the market's present state and future outlook. Topics include the synergy between the commercial and non-commercial spheres, the advent of the art advisor, and the emergence of new geographical centers.

Introduction to Valuation

This course begins with two intensive lectures that introduce research methods and resources in fine arts and business. Traditional sources, including catalogues raisonnés, encyclopedias, indexes, and databases are reviewed, and principles of advanced database searching are examined in detail. The remainder of the semester is devoted to an exploration of the process of valuation. Students hone their research skills each week as they are introduced to valuation concepts. In small group workshops, they assign basic fair market values to a range of artworks, and by the end of the term, students will have assigned monetary values to at least twelve works of art.

Field Study III: Art Business II

Field Study III: Art Business II shares the format of Field Study II: Art Business I but focuses on new, emerging, and/or regional markets, e.g., the Sao Paulo Biennial and SP-Arte, Art Dubai and the Sharjah Biennial. Students visit all parts of the local art world, including private and public exhibition spaces, galleries and auction houses, and storage and shipping

facilities. In their preparation for post-travel analysis, students compare and contrast their experiences to deepen their understanding of the interplay between regional and international art worlds and markets. (Note: The sequence of Field Study II and Field Study III may be reversed depending on the timing of anchor content.)

Operations and Logistics in the Art World

From art fairs to biennials to global galleries, the art world has expanded exponentially during the last decade. While that expansion has garnered much attention—and, indeed, some criticism—the infrastructure making it possible has remained largely invisible.

This course takes students inside the complex network of systems and services that make the art world (and the art market) function. From transportation and storage to insurance and conservation, students learn about myriad specialists who keep artworks moving through the global circuits of exhibition and transaction while protecting them (or insuring them) from damage and loss. Through lectures and site visits, students explore how these networks have changed over time, including the most recent innovations that are transforming the handling and moving of art.

CONTEMPORARY ART

Field Study II: Contemporary Art I

This is an experiential course that complements the MA Contemporary Art core and elective classes. It is structured around a one-week study trip to a national or international location, which in the past has included Dubai Art Fair and Sharjah Biennale; Zona Maco in Mexico City; Shanghai Biennial and Beijing; downtown Los Angeles; and Houston and Marfa. Lectures by both Sotheby's Institute of Art faculty and external experts prepare students for the intensive field study. While in the field, students are immersed in an emerging art scene and market, getting first hand interaction with artists, gallerists, and other art professionals, including alumni. Visits to artists' studios, galleries, museums, art fairs, and private collections are included in each itinerary. Assessment takes the form of group presentations and written assignments.

Theories of Postwar Art

This course surveys the theoretical foundations of developments in art from 1945 to the present. Students explore ideas stemming from Abstract Expressionism and the establishment of the American art world, which has been crucial to the evolution of post-war art and continues to influence contemporary art theory and practice. These seminars also provide a broad introduction to the concepts of structuralism, semiotics, post-structuralism, and post-modernism, which are treated in greater detail in Theories of Contemporary Art in the spring. This is the first-term offering of a two-term course.

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COURSE DESCRIPTIONS: MA COURSES (SEMESTERS 2–3)

Contemporary Art: 1960–1990

This course examines major developments in American art from 1960 through 1990. Organized chronologically, the lectures focus on a group of artists associated with a given movement or practice whose historical, aesthetic, and theoretical parameters are mapped accordingly. The readings include historical documents as well as more recent texts that place each subject in its social, economic, and political context and/or situate it in relation to specific theoretical issues. Structured as a critical survey, the course attends closely to visual images, while familiarizing the student with methodologies in contemporary art history. Its aim is to develop critical skills of interpretation that encourage the student to mobilize theory in the reading of visual art.

Materials and Methods in Contemporary Art

This course aims to provide a technical introduction to the media of contemporary art, ranging from more traditional forms like painting and prints to newer media like installation sculpture, film, and photography. Students develop the ability to identify and discuss the materials and techniques employed in the production of art objects, a fundamental skill for working in all sectors of the art world. They also gain insight into budgets, conservation, storage, and other factors guiding fabrication. The course is comprised of a series of lectures as well as site visits to production facilities around New York.

Field Study III: Contemporary Art II

This is an experiential course that, like Field Study I and II, complements the MA Contemporary Art core and elective classes. Taking place during the final semester of study, the trip is organized around a major art fair or biennale. This may include the Venice Biennale, Sao Paulo Bienal, Frieze Art Fair and FIAC, and other international events. The trip is intended to stimulate ideas and feed into the students' third semester projects. While in the field, students are immersed into an emerging art scene and market, spending time with artists, gallerists, and other art professionals, including alumni. Visits to artists' studios, galleries, museums, art fairs, and private collections are included in each itinerary and students are actively encouraged to contribute to the program. Students prepare for the trip through lectures and seminar work based on the destination, and assessment is completed through on-site individual presentations as well as group seminar participation..

Contemporary Art: 1990–Present

1990 is emerging as a convenient, if not significant, turning point for considering the recent history of advanced visual art. Beginning with major geopolitical events in both the East (Tiananmen Square) and West (fall of the Berlin Wall), and culminating in the collapse of the Soviet Union, the years circa 1990 can be taken as the beginning of a new era. This course surveys the theories and practices that have come to define the advanced visual arts since 1990, paying close atten-

tion to the political and economic circumstances that have underwritten the expansion of visual art "consumption" on a global scale. It looks to unconventional resources, such as the sciences, moral and ethical philosophy, literature, and religion, to refresh the increasingly conventional thinking on just what makes advanced visual art what it is; and it will ask how works of art model our contemporaneity, for good or ill.

FINE AND DECORATIVE ART AND DESIGN

Field Study II: Fine and Decorative Art and Design I

Field Study II is an intensive, week-long experience that expands the lessons learned in the classroom by placing students directly in front of objects they have studied so they can understand the many factors—lighting, framing, labeling, and hanging—that impact their successful presentation and interpretation. Through curator-led tours, collection visits, and meeting with dealers and consultants, students work directly with objects, expand their professional network, and learn firsthand about the diverse roles available to them in the art market. In keeping with the transatlantic emphasis of the curriculum, collections and trips emphasize the interrelation of American and European objects, as well as the collectors and institutions that pursued them. The course emphasizes the period studied in the second semester, from the late-18th through the 19th century.

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COURSE DESCRIPTIONS: MA COURSES (SEMESTERS 2–3) / ELECTIVES

Fine Arts in America: 1776–1900

Designed to expose students to the fine arts available to residents in the United States during the long 19th century, this course plots the major artistic movements of this period, including portraiture in the federal period, the Hudson River School, American Impressionism, and proto-modernism, as well as the European styles and movements that informed fine arts in the United States. This course covers paintings, sculpture, and the print culture that influenced the visual world of Americans during the long 19th century. It provides not only a survey of material but offers the tools for a critical examination of installations in museums, house museums, and sales rooms by exploring the context in which these objects existed.

Decorative Arts in America: 1776–1900

A comprehensive survey of design in the United States during the long 19th century, this course plots the major artistic movements throughout this period, including the Federal Period (Neoclassicism), Classicism, Revival styles, Victorian eclecticism, and the advent of modernism, as well as the foreign movements, craftsmen, and imported wares that influenced American decorative art production and consumption. Furniture, textiles, metalwork, glass, and ceramics that informed the visual world of Americans in the long nineteenth century will be examined.

Field Study III: Fine and Decorative Art and Design II

As with the Field Study offerings in the previous semesters, Field Study III is a week-long immersive experience that gives students a chance to experience art, objects, and the marketplace firsthand. Whereas early semesters stress common experiences (Miami) and historical trends of art, design, and collection building, the emphasis in Field Study III is modern design/architecture and painting. Through visits to private and public collections, tours from museum professionals, and interaction with top dealers in the field, students gain unprecedented access and understanding of the field that complements their classroom experience.

History of Modern Design

This course traces the development of modern design from the Crystal Palace Exhibition of 1851 through the mid-20th century. Students learn about the major movements of the period, including Art Nouveau, Arts and Crafts, Modernism, de Stijl, Art Deco/Streamlined Design, and other styles that informed the visual culture of the Western world through the mid-20th century. Focusing on the development of modernism and studying the major figures and their contributions, this course provides an excellent survey of the figures and literature necessary to work in the field. The course is composed of lectures, hands-on object analysis, and site visits.

ELECTIVES

Fine Art and Prints:

Cataloging and Connoisseurship

Furniture:

Cataloging and Connoisseurship

Metalwork and Ceramics:

Cataloging and Connoisseurship

Textiles and Wall Coverings:

Cataloging and Connoisseurship

As connoisseurship is both the critical analysis of form and condition, it is imperative that students understand the principles of object construction in order to be able to determine the originality and condition of the objects they examine. This course will focus on construction and condition elements in a number of media, including paintings, furniture, ceramics, metalwork, textiles/upholstery, and glass. Through both lectures and site visits to conservators, the course assembles a toolbox for students to aid them in assessing the physical properties of objects. Regardless of the objects' country of origin, the elements of analyzing condition are remarkably similar. The skill set learned from this class prepares students to work directly with objects across a broad range of time and location.

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COURSE DESCRIPTIONS: ELECTIVES

History of American Collections

This course is designed to introduce students to the role of collecting art in America from the colonial period until the present, complementing the students' courses in Fine and Decorative Art. Objects produced by the artists and craftsmen working in America, as well as those imported from abroad, are studied in the context of how they were used and appreciated. By examining private collections, the development of both private and public museums, and the evolution of encyclopedic and specialized museums, the current debates surrounding the purpose of cultural institutions will be better understood. Fundamental to this study is an understanding of the objects displayed in the museum, their history, material characteristics, and their display. Through lectures and museum visits, students are exposed to the history of American museums and the history of the objects collected in those museums.

Advanced Valuation

In this course, students expand their understanding of valuation principles, beginning with an in-depth look at the various avenues through which valuation data is derived, including auction, retail gallery, online, and private offerings and sales. In a series of small group workshops, students learn to identify and "weigh" the relative importance of the value drivers (rarity, provenance, date of creation, medium, subject matter, etc.) which, taken together, impact the value assigned to subject artworks. In addition, "cost," "income-generating" and other types of valuations not considered

earlier are explored. Concepts including blockage, (discounting values due to the sudden appearance of a large number of similar properties on the market, as in an artist's estate), determination of most relevant market, and others are addressed.

Art Law II: Ethics and Policy

This course investigates the impact of historical and contemporary conflicts of interest on the development and every day running of an art business in the international art world. Case studies on ethical and legal issues arising from the market status of looted art and objects of importance to national and international heritage, are integral to the curriculum; Nazi-era art restitution; statutes of limitation, stolen art, and title problems; museum acquisition and deaccessioning; cy pres and deviation; the balancing of First Amendment, privacy, and publicity; digital and online art; prints and multiples; taxation (including donation to not-for-profits); fiduciary responsibilities of galleries and estates; and resale rights. Comparative and international law, as well as human rights, will also be examined. Students are assessed by both in class and take home examinations as well as research papers.

Collections Management

Exploring the practical dimensions of the art business, Collections Management focuses on the "life cycle" of private art collections: how they are conceived and acquired, managed and maintained, shared, and ultimately, relinquished. Through lectures, readings, site visits, and talks by experts, all aspects of collection building and care are investigated, including acquisi-

tion, insurance, conservation, shipping, installation, and deaccessioning. Students create, catalog and budget a private art collection throughout the semester. These individual student projects are assessed through submitted written materials as well as an oral presentation.

Emerging Art Markets

Today's art market is more expansive and geographically diverse than ever before. As wealth has moved from West to East and from North to South, and to newly industrialized countries such as China, there has been a marked shift in the investment of critical and curatorial capital. Today, museums make more non-Western acquisitions, art history faculties hire more non-Western specialists, and influential galleries add more non-Western artists to their stables. Moreover, the institutional infrastructure of the art market has proliferated globally—in the form of biennials, museums, art fairs, mega-gallery showrooms, and auction house outposts. The process is ongoing, and unlikely to abate given the scale of economic change. This course explores the meaning of these changes for the international art market, the challenges faced by new and emerging markets, and the significant commonalities existing among these disparate national contexts. The art and markets of China, India, the Middle East, Brazil, and Latin America, as well as less developed centers such as Indonesia and Malaysia are examined. Topics ranging from new collectors and changing taste in art investment models and state sponsorship are also studied. Student assessment includes in class exams as well as research papers.

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COURSE DESCRIPTIONS: ELECTIVES

Fine Art and Finance

Building on the foundation of Principles of Business I: Finance and Accounting, students take a deeper look at the investment potential of fine art, with a focus on the similarities and differences between art and more traditional investment assets such as stocks and bonds. Students are asked to consider the difference between “price” and “value,” whether more, less (or different) regulation of the art market should be introduced, and how one can make good investment decisions in the art world. In addition to broad investment concepts and philosophical considerations, this course addresses the construction of art investment funds, using art as collateral, and the nuances of auction house guarantees. Students become familiar with financial market tools and vocabulary, learning to analyze market data to formulate their own opinions and projections while gaining an understanding of art in the broader context of investing, wealth management, and portfolio theory. (Prerequisite: Principles of Business I).

Managing Museums and Non-Profits

Though museums and other art non-profits share many management concerns with their commercial counterparts, they also face a range of unique challenges. This course begins by reviewing the legal structures, advantages and constraints of non-profits, the political rationale for their tax-exempt status, and their historical evolution. The specifics of non-profit management such as board recruitment and govern-

ance, sponsorship and fund-raising, and strategic planning and assessment, are studied through both theory and case studies. The course also examines timely issues including building expansion and capital campaigns, tax reform and donor relations, restitution, and collection management. Students engage in a semester-long research project to assess the management of a museum or non-profit art organization.

Social Media and Marketing for the Arts

Building on Principles of Business II's exploration of strategy and marketing, this course takes a closer look at the evolving role played by social media in arts marketing. The course first examines the historical development of social media and surveys the contemporary landscape of social media platforms, paying close attention to marketing successes and failures on each. The ways in which arts organizations, especially in the visual arts, use social media to build and engage audiences as well as to promote artists and their markets, are examined. Based on that analysis, students propose social media marketing strategies for specific organizations and consider how emerging social media technologies will shape the future of marketing. (Prerequisite: Principles of Business II)

The Auction Business

This course introduces students to the inner workings of the auction business, providing an expert perspective on buying and selling at auction. The course

reviews the fine points of “saleroom science” as well as how the major auction houses compete for business, clients, and market share. Faculty lectures are complemented by guest speakers from key departments at Sotheby's auction house who are involved in securing property for sales. Students are given a unique opportunity to understand the auctioneer's many responsibilities, and learn the skills and techniques employed in conducting fine art auctions. Presentations and discussions of key moments in auction house history are combined with the evolution of the rules and regulations that govern the New York auction industry, one of the most comprehensive worldwide. The trajectory of a piece of art at auction from loading dock to auction block is followed by a visit behind the scenes at Sotheby's. As a final project, students are divided into groups in which each member assumes one of five roles: Consignor, Department Specialist, Departmental Business Manager, Marketing Manager or Auctioneer. Although this is primarily a group project, individual written and oral components are required and vary by the particular role being played.

The Gallery Business

This course helps students understand what it takes to open and run a commercial gallery, from building a program to finding a space and managing the myriad relationships that keep this highly specialized business going. In addition to reviewing the historical development of the gallery, students study current galleries specializing in different media and historical periods and operating at different scales and in a range of contexts. Guest speakers from diverse

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COURSE DESCRIPTIONS: ELECTIVES

venues provide first-hand insight into how successful galleries manage the complexity and dynamism of the art market. Students also explore the impact that art fairs and online sales platforms have had on brick and mortar gallery operations. A semester-long project takes students through the process of planning and preparing to open a gallery, allowing them to synthesize and apply their learning throughout the semester.

The Visual World: Works of Art in Context

Visual information saturates contemporary culture in a manner and quantity that is unprecedented. How does the work of art occupy a special place within this flood of visual imagery? This course offers a methodology for experiencing and interpreting works of art, with an emphasis on direct encounter and focused engagement with primary source material. Participants will study the history of observation and interpretation, from the historical role of connoisseurship to the fast-moving consumption of photography and the moving image in the current day. Special emphasis is given to emerging conversations about participation, performance, identity, and theatricality. Readings and case studies are complemented by a series of intensive, hands-on components. Students go out into the field to study, interpret, speak, and write about works of art. Objects are discovered at their point of origin in the artist's studio and re-discovered in the exhibition space. The class concludes with an in-depth project in which participants take on the role of the artist by making and presenting a photographic journal of their lives in the city.

Legal Issues in Valuation

This course will cover the structure of the US legal system and basic issues in art law, in the broadest terms, with particular attention given to those cases and legal concepts that are most likely to be encountered by professional appraisers. Ethical issues, including those identified in the Uniform Standards of Professional Appraisal Practice (USPAP) will be discussed in detail. Role playing exercises will allow students to hone their skills as expert witnesses in a wide array of mediation/litigation scenarios.

Advanced Topics in Contemporary Art (e.g., Performance Art, Lens-Based Media)

This course is a seminar that offers students an in-depth perspective on a germane topic. For example, Performance Art will be taught in this seminar on odd numbered years (2017, 2019), in conjunction with the Performa biennial; the rise of Biennale culture may be taught in other years, etc. Students will be expected to present their own research to the class and lead discussions about the topic. This is a graduate school style seminar, where the students are treated as equal practitioners and expected to produce a significant piece of research.

Art Writing: Criticism and Journalism

This course probes the changing ways in which the press has mediated between art and its public. What should art criticism do? How can critics make

themselves heard? Is there any difference between academic criticism and the journalistic profiles that appear in glossy magazines? The emergence of art criticism in response to the Salon exhibitions of 18th-century France is examined. This course also explores criticism's role in today's art world, where collectors and museums have usurped the position as arbiters of taste and the web has shattered the traditional reading public. Students learn to navigate the philosophical bases of art criticism, putting themselves in the position of an editor at a newspaper or magazine. They develop sensitivity to varying kinds of criticism and hone their own voice by writing about contemporary art exhibitions.

Artist Foundations and Estates

This course presents the historical, curatorial, legal, ethical, and market issues related to artists' foundations and estates. Students participate in seminar discussions about key readings, legal cases, and precedents, in addition to lectures on these topics. Visits to foundations in and around New York City, including the Rauschenberg Foundation, the Joan Mitchell Foundation, and the Broodthaers Society will be complemented by gallery visits to meet dealers who represent estates. Faculty from all three New York MA programs will contribute to this unique course, which culminates in a practical project in the form of a proposal for an foundation or estate, or a research paper.

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COURSE DESCRIPTIONS: ELECTIVES

Contemporary Asian Art and Its Markets

This course explores the rise of Contemporary Asian Art from the late 1980s to the present. Students study key exhibitions, artists, and institutions in the Far East and Southeast Asia. Lectures and seminars examine the local and international markets for such art and how it is sold and exchanged. Led by faculty from both the Contemporary Art and Art Business MA programs, lectures are complemented by related site visits in New York City. Papers and presentations are requirements of this course.

Contemporary Painting 1970–Present

This course examines styles and themes in contemporary painting after 1970. It begins by considering the aftermath of trends such as Minimalism and Pop, and goes on to address styles that have been at the forefront of critical and commercial debate since that time, such as Neo-Expressionism in the 1980s and New Figuration in the 1990s. Among the themes explored in detail are the possibility of abstraction after Pop, and the validity of figuration in the wake of Modernism and Social Realism. Students will develop a detailed understanding of key styles, major artists, and theoretical ideas, while also confronting the perennial question of painting's place in an era of new media.

Curating Contemporary Art I: History and Practice

An introduction to the history and practice of curating, this course follows the profession from the initial age of the connoisseur to the post-war curator as auteur. Key international figures including Harald Szeemann, Walter Hopps, Okwui Enwezor, Maria Lind and Hou Hanru are examined. The class also discusses seminal readings and delves into important moments in the history of curating, from the Salon des Refusés to the birth of the biennial and international group shows. Classroom based lectures are complemented by field visits to museums and archives. Assessment will be based on papers and analysis.

Curating Contemporary Art II: Project-based

This class takes a skills based approach to curatorial practice. The entire curating and commissioning process is examined, from research and selection of artists and artworks to installation and de-installation. Students gain experience producing spreadsheets, floor plans, schematic drawings, press releases, and catalog essays, and by the end of the course are literate in the range of skills necessary to produce a professional exhibition or commission. As their final project, they are expected to produce an exhibition, either in a physical or digital space, and present it to a community of their peers and guests.

Curating in the Commercial Gallery

This course provides an up-close look at the commercial side of the art world, primarily through the context of the gallery business, and examines the art market in its economic, legal, sociological, and ethical dimensions. Practical aspects of running a gallery such as signing on artists for shows and representation and applying for art fairs are explored, in addition to the creative facets of the business, including curating exhibitions and building a gallery program. Discussions incorporate real-world stories (students are required to visit exhibitions every week) and are supplemented by guest speakers working in the field. The course's objective is for students to have a solid grasp of gallery operations, the art world's structural layout, how economic and aesthetic value are ascribed within it, and the market-related issues affecting the art world today.

Intro to Art History: From Ancient to Contemporary

This is a foundation course, serving as an introduction to the study of art with a global perspective from pre-history to present. Selected works of art from specific cultures and historical periods are examined in the context of the dominant thoughts, ideas, and customs of the times. Students learn to analyze art formally (based on visual clues) and contextually (based on historical and cultural clues). They also learn which artworks are considered most significant, and how to discuss them analytically.

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Modernism 1860–1950s

This course is organized around major themes in the history of Modernism, from Impressionism to Abstract Expressionism. Significant works, figures, and movements in the history of art are presented chronologically and students learn to identify and critically evaluate them as they progress through the course. In addition, the primary social and political contexts for the changes in art over the period 1860–1950 are studied, and students engage with relevant theoretical issues in the history of art and visual culture. This course will include museum visits. Assessment will be based on classroom discussion and participation, one essay, and a final exam.

Photography from Daguerreotype to Instagram

New technologies have provided a means to reproduce photographic images mechanically and have had a dramatic impact on contemporary art and culture since the 19th century. Looking at the disruptive influence of such developments provides insights into how artists work and the ways in which society absorbs the effect of cultural production. This course focuses on the post-war period until the present, with a strong emphasis on the Internet age.

Theories of Contemporary Art

This course explores a selection of issues and ideas relevant to recent artistic production. Through a series

of readings, films, and visits, it examines a variety of practices, with emphasis placed on the theories that inform them. The goal is not a comprehensive overview or survey but rather, detailed topical analyses. Following the post-war history outlined in the fall semester, recent developments in artistic precedent are considered, while expanding a critical vocabulary reflecting an ever-changing set of exigencies. Approaches that embrace new technologies are examined as well as those that purposely resist them.

Art Practice: Studio to Post-studio

This course follows the trajectory of the art object, performance or event from the studio, through the exhibition—whether gallery, biennale, art fair or auction—through to its final resting place in museums and private collections. It combines both lectures and visits. The goal is to learn the systems of the art world, including the context of New York within the international art market. The course provides an overview of the contemporary art scene and serves as an important foundation to further courses in curating, managing collections, and art criticism. Assignments include a variety of written projects, including studio visit responses, exhibition reviews, presentations and a case study analysis.

Advanced Topics in Fine and Decorative Art and Design

This seminar is designed to provide students the opportunity to work directly with materials in a collection

while writing catalog entries for these objects. Emphasizing the connection between interpretation and intended audience, the course forces students to confront real-world issues, problem solve, and write in a professional context. Like the catalog for the Stickley Museum's Ceramics and The Redwood Library, this seminar is designed to be outward facing and provide students with a real world credential.

American Architecture and Interiors

Designed to introduce students to the architectural history of the United States, this course is structured as a complement to the Fine and Decorative Arts curriculum by providing an in-depth look at the context in which these objects were found. Covering both domestic and commercial architecture from the colonial period through the early-20th century, students learn both regional differences that impacted design, as well major movements like Palladianism, Neoclassicism, historic revival, Victorian eclecticism, and the Arts and Crafts Movement.

This course focuses on the history of architecture in the United States and provides a survey of the major figures and their contributions, as well as providing a critical examination of the relationship between interiors, exteriors, and furnishings. The knowledge learned will aid in the critical evaluation of house museums and period rooms.

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Ceramics Since 1500: An Overview

Designed to expose students to the major developments in ceramic design and technology, this course traces the development of Western ceramics from the Renaissance through present day practices. Students learn the major movements and figures associated with this craft as well as understanding how global trade impacted design throughout history. The course is a survey of the major figures and their contributions, and provides the tools for a critical examination of ceramic design.

Design at the Turn of the Century: Arts and Crafts and Art Nouveau

Designed to provide an in-depth look at Art Nouveau, Arts and Crafts and early modernism in a transatlantic context, this course traces the history of design from ca. 1870 to 1920. Beginning with the emergence of Arts and Crafts and the influence of William Morris and John Ruskin, this course examines Art Nouveau, the Glasgow School, and the Wiener Werkstätte. Students learn about the major designers of the period and study the formal elements that distinguish their work. In addition, the tools for critical examination of installations in museums, house museums, and sale-rooms are developed by exploring the context in which these objects existed.

Modern Art: From Paris to New York

This course traces the shift in fine art centers from

Paris in the 1860s to New York in the post World War II era. It covers the major movements of the period, including Impressionism, Cubism, Futurism, Surrealism, and Abstract Expressionism, which informed the visual culture of the Western world through the mid-20th century. Focusing on the development of modernism and studying the major figures and their contributions.

Art and the Moving Image

Tracing the prehistory, precedents, and current status of film and video art with a particular emphasis on projected moving images that challenge the conventions of industrialized cinema, this course examines the philosophical questions this new medium has posed historically and outlines the nexus of practices from which film and video art grew in the 1950s and 1960s. With an emphasis on case studies and site visits, this course aims to provide students with the theoretical and historical knowledge required to address and interpret the most significant developments in this rapidly evolving medium, including the recent establishment of both public and private institutions geared to collecting, preserving, and exhibiting it.

Art of the Americas

Are modernism and postmodernism Western constructions? Is contemporary art global? These questions are considered through the lens of modern and contemporary Latin American art. Throughout the twentieth century, as Central America, South America, and Mexico built independent modern nations, their

visual cultures struggled to imagine an alternative to the legacy of colonialism. Today, those older cultural representations are increasingly stripped of their identity by the complex demands of a transnational art market, and diverse visual cultures are homogenized into the monolithic categories of Latin American art and global art. This course reconsiders "Latin American art" through a comparative study of the modern and contemporary practices of Mexico, Brazil, Argentina, and Cuba. Students map the encounter of Latin American artists with the historical avant-garde in pre-war Europe and look at the formative moment of the Mexican Revolution and Mexican muralism. Also explored are the radical art discourses that broke with post-war European and North American modernism (for example, in Brazil in the 1950s and Argentina in the 1960s), and contemporary phenomena such as the surge of artistic activity in Mexico after NAFTA.

The Birth of Global Art and Design

"Globalism" has become a catch-phrase in the 21st century, dominating discussions of contemporary art and economics with little attention paid to its long history in art production and consumption. This course aims to correct that, and to dismantle long-standing nationalistic biases in art history by focusing on the birth of global art - the early period of globalism that began with the chartering of the VOC (the Dutch East India Company) in 1602. Through examination of fine art, ceramics, furniture, and even the materials used in the creation of objects, this course not only maps the history of fine and decorative arts through the 17th and 18th centuries, but demonstrates the global reach

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of design and the role that transatlantic trade played in making this an international phenomenon. From the late Mannerist through the Baroque and Rococo periods, design and fine art were in a constant dialog with Europe, the Americas, and the Orient. Although the course focuses on the American experience, the range of materials reflects the global reach of fine and decorative art of the period, and provides a broad overview of artistic production in the 17th and 18th centuries. As such, the course is not only a survey of material but offers the tools for critical examination and understanding.