

Sotheby's INSTITUTE OF ART

SEMESTER STUDY: ART AND BUSINESS

Note: Details are subject to change.

OVERVIEW

This intensive semester program is designed for those who are interested both in art history and the business practices of the art world. Through lectures, seminars and visits to specialist museums and collections, and many key commercial galleries, students are introduced to the history of art and design and the ways in which art has been made, sold and collected. In the Fall semester students focus on modern and contemporary art and in the Spring semester students can choose between modern and contemporary art or art from 1600 to 1900.

In the business component of the program, students examine established art markets in the developed world and emerging art markets in the developing world, together with legal and management issues related to global art business practice, with a particular emphasis on the international auction house system. The program offers practical skills connected to accessing and analyzing art market data, and to evaluating market value for art works across key sectors. Students are introduced to contemporary management models for commercial and non-commercial practices through theory, case studies and practical work. Branding and marketing issues are explored, and essential art market professional roles (e.g. art advisor, curator, gallerist, collector, journalist, art fund manager, etc.) are investigated, together with innovative new art business models, including online initiatives.

The program equips students with knowledge and skills appropriate to a wide range of careers in the art world or for further study on one of our postgraduate programs.

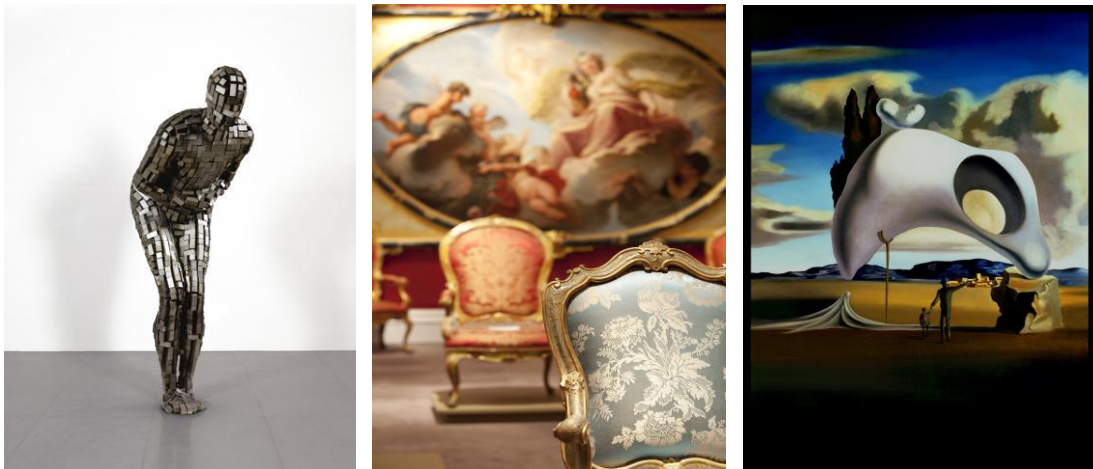


STRUCTURE, TEACHING METHODS AND ASSIGNMENTS

The program is divided into two units, one in art history and one in art business. The business unit, entitled **Foundations of Art Business**, contains a further two components: **Foundations of the Global Art Market**, and **The**

Art Market in Practice. These classes are taught on two days a week (Tuesdays and Wednesdays) across the entire semester. For the art history component, students in the Spring semester are offered the choice of focusing on the **17th, 18th and 19th centuries**, or on **Modern and Contemporary Art**. In the Fall semester only the **Modern and Contemporary Art** option is offered. Each choice involves classes taught on two days a week (Thursdays and Fridays) across the entire semester. Part-time students can choose to study one unit only during the semester, or two units over more than one semester.

The **teaching approach** includes lectures, interactive seminars, and visits to auction previews, key art fairs, foundations, museums and galleries. The teaching is intensive and supportive, with an emphasis on individual and small-group learning, and on developing a broad range of entrepreneurial skills. It also emphasizes the acquisition of practical skills from an object-based perspective, enabling students to gain confidence in analyzing and identifying a wide range of art objects, both in a classroom setting and in numerous study visits to London's world-class art collections. Students meet museum curators, auction specialists, art dealers and leading art market professionals from all key sectors in the global market. The unique opportunity to learn about objects close-up enhances students' critical and visual skills, while immersion in the art world offers them an insight into a booming 21st century industry. Students also gain valuable practical experience in delivering visual presentations and preparing a business plan. Students also participate in a Mock Auction experience, staged by the Sotheby's Auction House team, to enact different roles in the auction process.



Students are assessed in the art history unit by a combination of visual analysis tests, essays and oral presentations. In the business unit they are assessed by seminar contributions, an examination on international art law and business, and a detailed and comprehensive group business proposal.

SAMPLE TOPICS

ART BUSINESS UNIT

- Auction and art market history
- The growth of the contemporary art market
- Analysing the art market
- The role of art fairs in the global art market
- The Old Masters art market
- The Impressionist and modern art market

- The 19th century art market
- Indian modern and contemporary art market
- Middle-Eastern modern and contemporary art market
- Chinese modern and contemporary art market
- The photography art market
- Innovations in public and private patronage
- Art finance and investment
- Non-art commodities at auction (e.g. wine)
- International business frameworks
- Contractual relations: legal and management issues
- Analytical tools: seeing the art market through numbers
- Galleries, museums and collections: business and legal structures
- Intellectual property
- Marketing for the art world: marketing campaigns / social media case studies
- Branding and the art market
- Art business feasibility case studies
- Art business strategic development/planning
- Presentation skills
- Art business proposals
- The role of the Curator/ curating exhibitions
- The market for New Media and Performance Art
- Buying and selling art online

ART HISTORIES UNIT

Modern and Contemporary Art History

- Fauvism
- German Expressionism
- Primitivism
- Cubism and Futurism
- Vienna Secession; Klimt, Kokoschka and Schiele.
- Modernism in Architecture and Design
- Dada and Surrealism
- New Objectivity
- Abstract Expressionism
- American and European Photography 1900-1945
- London: dynamics of the contemporary art system
- Sculpture of the 1960s
- Landmarks of design and architecture 1960-1990
- Process art: post minimalism and Arte povera
- Performance art
- Photography
- YBAs: The Young British Artists

- Moving image art
- Global art

17th 18th 19th Century Art History

- Italian Baroque Painting
- 17th-Century Decorative Arts
- Baroque Architecture in France and Rome
- Neo-Palladian Architecture and Interiors
- The Grand Tour and Collecting
- The Art of European Courts
- The Rococo in France and England
- 18th-Century Furniture, Silver and Porcelain
- 18th-Century Genre and Portrait Painting
- Neo-Classicism and the Adam Style
- Empire and Regency
- The Age of Romanticism
- 19th Century European Decorative Art
- 19th Century Architecture
- 19th Century Fashion
- Orientalism
- Pre-Raphaelite and Victorian Painting
- Post-Impressionism and Symbolism
- Art Nouveau



FIELD TRIPS AND STUDY VISITS

London is a major centre for the art world. A wide variety of faculty-led visits to museums, galleries, auction houses and other locations forms an integral part of the learning experience. Sample venues:

- British Museum
- Contemporary commercial galleries
- Estorick Collection
- Zabłudowicz Collection
- Tate Britain/Tate Modern
- Saatchi Gallery
- Frieze Art Fair
- Affordable Art Fair
- Brighton Pavillion
- Sotheby's Auction House and warehouse
- The National Gallery
- Victoria and Albert Museum
- The Courtauld Galleries
- Royal Academy of Art
- Barbican Gallery
- Hayward Gallery
- Artists' studios
- Whitechapel Gallery

There is also a day trip to **Oxford** which includes a visit to Blenheim Palace and Modern Art Oxford.

CREDITS AND VALIDATION

The program is validated by the University of Manchester, one of the UK's leading universities. Students who complete the program successfully will gain 60 University of Manchester undergraduate credits.

This generally translates to 16 undergraduate credits or 12 graduate in the US system and 30 credits in the European (ECTS) system. Students currently enrolled at other colleges or universities should be aware that transfer of credit is always made at the discretion of the accepting institution. Therefore, applicants should confirm the feasibility of credit transfer with faculty advisors at their home school in advance of registration.



FACULTY

Jeffrey Boloten

Course Leader, Art and Business Semester Course.

Jeffrey Boloten is Co-Founder and Managing Director of ArtInsight Ltd, the art market education partner of art market research firm ArtTactic. Following a business degree and a background as a solicitor, Jeffrey graduated from the publishing programme at Harvard University, followed by directorships with international publishers, including Penguin Books. Jeffrey then graduated from City University with an MA in Arts Management, focused on the development of the art market and the photography market. Following posts at the Tate, and as General Manager of a London art college, Jeffrey co-founded ArtInsight in 2004. Jeffrey is a frequent speaker and lecturer on the global art and art investment markets, at international art fairs and conferences, and is a Founding Member of the Professional Advisors to the International Art Market (PAIAM).

Rachel Barnes

Rachel Barnes is a freelance art historian, writer, lecturer and broadcaster. She has an M.Phil in nineteenth century art history from the Barber Institute, Birmingham University and several years' experience teaching art history courses to young and mature students. She lectures regularly at the National Gallery, Tate, Sotheby's Institute and the Royal Academy of Arts, where she also writes education guides for the major shows. She is Professor of Art History in London for Pepperdine University and James Madison University. She has had 16 art books published, including *The Pre-Raphaelites and their World*, published by Tate (1999). Her most recent books include *Gustav Klimt* (Quercus 2008), which has become a best seller, and *Salvador Dali* (Quercus 2010). She worked as art critic for the Guardian for several years during which time she interviewed many major artists including David Hockney, Richard Long, Tracey Emin, Damien Hirst, Cindy Sherman, Peter Blake, Lou Reed, and R.B. Kitaj. She continues to contribute regularly as art critic on radio and television, in particular to the BBC 4 News as art correspondent

Gareth Fletcher

Gareth Fletcher is a Lecturer and Seminar Tutor in Art Business. He holds a BA (Art History, History) and BFA (Film) from the University of Canterbury (New Zealand), and is a graduate of the Sotheby's Institute MA in Art Business program. He has worked in a variety of roles within the London art market. His research explores the interrelationship between concepts of value and ownership as by-products of provenance research, and how these judgements respond to both international legal and ethical frameworks. Gareth lectures on the due diligence process, provenance research and the markets for alternative investments.

Angus Haldane

Angus has worked as a senior expert at both Christie's and Sotheby's and has extensive experience of attributing, valuing and researching pictures from the sixteenth century to the present day. He studied Classics at Oxford University where he was drawn to the field of antique sculpture. He then studied for a post-graduate degree in Byzantine and Early Renaissance art at the Courtauld Institute, before joining the Bridgeman Art Library. It was from here that he moved to Christie's as a specialist in the Nineteenth Century, Impressionist and Modern Art Department. After some years in this field he moved to Sotheby's to become a specialist in the field of British pictures where he worked from 2002 to 2007 until becoming an art dealer, consultant and art advisor. He has

lectured on the history of art in Italy and Greece, and he is currently writing a book on the portraiture of the English civil war.

Henry Lydiate

Henry Lydiate is a legal and business consultant specializing in the creative arts. His publications include: *The Visual Artist and the Law*, *The Visual Artist's Copyright Handbook*, *Visual Arts and Crafts Guide to the New Laws of Copyright and Moral Right*. He is an author of a regular art law column for *Art Monthly*, and his collected art law articles are available online at www.artquest.org.uk/artlaw.

Anna Moszynska

Anna is a Consultant Lecturer at Sotheby's Institute where she pioneered the study of contemporary art as an academic subject in the UK, directing the first courses during the late 1980s and overseeing the development of these into the MA in Contemporary Art in 1995. She has devised and taught courses in New York, Basel, Bahrain, Abu Dhabi and France as well as at numerous other institutions in Britain. Her books include *Sculpture Now* – an international overview of the field since the mid 1990s (Thames & Hudson, 2013), *Antony Gormley Drawing* (British Museum, 2002) and *Abstract Art* (Thames & Hudson, 1990). She has contributed to a wide variety of journals including *Tate*, *Apollo*, *Arts Review*, *TLS* and *Art Monthly* as well as writing for public and private institutions. Artists for whom she has written catalogue and book essays include Stephen Cox, Eberhard Havekost, Anish Kapoor, Langlands & Bell, Vicken Parsons, Gerhard Richter, Liz Rideal, Rebecca Salter, Thomas Scheibitz, Estelle Thompson, Rebecca Ward and Alison Wilding. She has also reviewed over 30 exhibitions for BBC Radio; chaired symposia at the Tate Gallery and elsewhere, and served as a judge for the Jerwood Sculpture Prize. In October 2010, she curated an exhibition of Antony Gormley's drawings and sculpture for the reopening of MACRO (Museum of Contemporary Art) in Rome. She is a member of the International Art Critics Association.

Anders Petterson

Anders is a leading authority on art market research, with particular focus on the western and emerging contemporary art markets in India, China, Middle-East and Russia. He is the Founder and Managing Director of ArtTactic Ltd, a London-based art market research and advisory company set up in 2001. He previously worked as an investment banker at JP Morgan in London, New York and Frankfurt. He is a frequent art market commentator on Bloomberg TV and CNN.

Helena Pickup

Consultant Lecturer, Semester Programmes

Helena studied for an MA in Decorative Arts and Historic Interiors at the Wallace Collection. She worked for seven years as a curator for the National Trust at Waddesdon Manor, where she took a special interest in eighteenth-century French drawings, contributing to the *Waddesdon Catalogue of Drawings for Architecture, Design and Ornament* (2007) and researching the touring exhibition *Theatres of Life: Drawings from the Rothschild Collection* at Waddesdon Manor (2007). She also lectures at the Courtauld Institute.



Visiting lecturers have included:

Alia Al Senussi – Curator, art advisor and patron.

Louisa Buck – Art critic, author and contemporary art correspondent for The Art Newspaper.

Jonathan Carroll – Co-founder of Carroll/Fletcher Gallery in Fitzrovia.

Kirsten Dunne – Senior Cultural Policy Officer, Mayor of London's Office.

David Isaac – Dealer in antiquarian prints.

Ruth Knowles – Director of Global Marketing and Business Development, The Art Fund Group Ltd.

Ed Leeson – Creative artist and educator, experienced in visual and performance art.

Ezra Konvitz – Co-founder of the art-based social media site ArtStack.

Sylvain Levy – Co-founder of the major Paris-based Chinese contemporary art collection DSL.

Julie Molloy – Managing Director- National Gallery Company (London).

Dr Catherine Morel – Associate Professor, Audencia Nantes School of Management.

Laura Noble – Gallerist and author of *The Art of Collecting Photography*.

Eugenio Re Rebaudengo – Founder of the online art platform Artuner.

Freya Simms – Managing Director of Golden Squared Consulting.

Virginie Puertolas-Syn – Founder of the ART SYN (art advisory).

Tot Taylor – Co-founder of Rifleman Gallery in Soho.

Damian Tillson – Director of Sotheby's wine department.

Bernadine Brocker Wieder – Ceo/Co-Founder Vastari Group Ltd.

Melanie Gerlis – Columnist & contributor, Financial Times and Editor at large, The Art Newspaper.

ADMISSION TO THE PROGRAM

There are no formal admission requirements except a good level of English language competence (a minimum IELTS score of 6.0 or TOEFL score of 78 IBT). Applicants are interviewed in person or by telephone. Although no prior knowledge is required, the Institute offers places to motivated students with appropriate experience and/or ambitions, and with a passion for art and the art world. Our students are of all ages and come from a wide variety of educational and professional backgrounds. The international make-up of the student body at Sotheby's Institute of Art generates a rich and dynamic learning environment.



Students from the Art and Business Spring 2017 semester cohort visiting the Sotheby's London Fine Art Storage Facility