

# Sotheby's Institute of Art—New York

## MASTER'S DEGREE CURRICULUM FOR 2017–18

	<b>Art Business</b>	<b>Contemporary Art</b>	<b>Fine and Decorative Art and Design</b>
<b>SEMESTER 1</b>	Navigating the Art World	Navigating the Art World	Navigating the Art World
	Materials & Methods in Contemporary Art <i>or</i> Birth of Global Art and Design	Business Skills for the Art Market	Business Skills for the Art Market
	Introduction to Art Valuation	Materials & Methods in Contemporary Art	Introduction to Art Valuation
	Principles of Business I	Contemporary Art 1960–1990s	Birth of Global Art and Design
	Art Law I	Histories and Theories I: From Modernism to Post-Modernism	Methods of Research
	Art Business Field Study: Venice Biennale and Artissima, Turin	Contemporary Art Field Study: Venice Biennale and Milan	Fine and Decorative Field Study: Charleston and Savannah
<b>SEMESTER 2</b>	Principles of Business II	Global Art Production: Contemporary Art 2000–present	Fine Arts in America: 1775–1900
	Art Law II: Ethics and Policy in the Art Profession	From the Salon to the Biennial: History of Exhibitions and Display	Decorative Arts in America: 1775–1900
	Advanced Valuation	Introduction to Art Valuation	Cataloging and Connoisseurship
	Elective	Elective	Elective
	Master's Project <i>or</i> Master's Thesis Seminar	Master's Project <i>or</i> Master's Thesis Seminar	Master's Project <i>or</i> Master's Thesis Seminar
	Art Business Field Study: Seoul/Shanghai	Contemporary Art Field Study: Beijing/Shanghai	Fine and Decorative Field Study: Chicago and Milwaukee
<b>SEMESTER 3</b>	Master's Project Workshop <i>or</i> Thesis Independent Study	Master's Project Workshop <i>or</i> Thesis Independent Study	Master's Project Workshop <i>or</i> Thesis Independent Study
	Elective ( <i>Art Business</i> )	Advanced Topics in Contemporary Art	Modern and Contemporary Design
	Elective ( <i>Art Business</i> )	Elective ( <i>Contemporary Art</i> )	Elective ( <i>Fine and Decorative Art and Design</i> )
	Elective	Elective	Elective

# Sotheby's Institute of Art—New York

## MASTER'S DEGREE ELECTIVES \*

### Art Business Electives

Advanced Topics in Art Business

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Collection Building and Art Advisory

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Collection Management

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East Asian Art Markets

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Fine Art and Finance

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Hot Topics in Art Law and the Market

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Management in the Arts: Managing Museums  
and Non-Profits

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Management in the Arts: The Auction Business

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Management in the Arts: The Gallery Business

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Social Media and Marketing for the Arts

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### Contemporary Art Electives

A History of Photography: Disruptive Technology from the  
Daguerreotype to Instagram

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Art and the Moving Image

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Art of the Americas

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Art Practice: From Studio to Post-Studio

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Artist Estates and Foundations

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Curating Contemporary Art I: History and Practice

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Curating Contemporary Art II: Project-Based

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From the Salon to the Web: Art Criticism, the Press and the  
Public

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Giant Crystals: American Sculpture, 1960-1980

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Intro to Art History: From Ancient to Contemporary

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Modern Art 1860s-1950s

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Seers and Makers: Creating the Culture of Art

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### Fine and Decorative Art & Design Electives

Collection Management

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

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History of American Collections

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

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### ART BUSINESS

#### Advanced Topics in Art Business

##### ELECTIVE

This seminar course provides a unique opportunity for faculty and students to dive deep into a particular area of research and interest for art business. Faculty choose the specific topics based on their current research and / or recent events impacting the art trade, allowing students to synthesize and apply the material covered in other parts of the curriculum to a timely, relevant issue. After the ISIS destruction of Palmyra, for example, a faculty member might design a course on cultural heritage and illicit trade. Similarly, this course provides an opportunity for visiting scholars and professional leaders to work closely with the Institute's students in their areas of expertise.

#### Advanced Valuation

##### REQUIRED

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 Business Field Study: Venice Biennale and Artissima, Turin REQUIRED

This field study class takes students to the oldest and most important international biennial, La Biennale di Venezia. Students gain a deeper understanding of recent curatorial practice, the market implications of this type of event and will meet with Biennale staff to learn directly about organizing both the production and the educational sides of an international exhibition. In addition to the Biennale, students also visit important local collections including Punta della Dogana, Palazzo Grassi and Palazzo Fortuny. As a complement to Venice, students travel to Turin to visit Artissima (Italy's most important contemporary art fair), Fondazione Sandretto Re Rebaudengo, Castello di Rivoli Museo d'Arte Contemporanea, as well as Pinacoteca Giovanni e Marella Agnelli.

#### Art Business Field Study: Seoul/ Shanghai

##### REQUIRED

This field study class provides students with an in-depth look at emerging art markets in East Asia. China's art market is one of the world's largest and most dynamic while Korea's is smaller but quickly gaining international attention. In Shanghai, students will visit galleries and museums such as the Rockbund Center, the Shanghai Museum and the China Art Museum. In Seoul, students will visit several galleries, museums, and private collections in order to compare and contrast them with those in Shanghai.

#### Art Law I

##### REQUIRED

This course introduces students to the legal and ethical issues specific to the art market, including the artist-gallery relationship, private disposition of art, warranties, auctions, expert opinions, theft and forgery. A significant portion of the course is devoted to copyright, with a focus on appropriation art, and rights of privacy and publicity. Class discussions, debate and mock contract negotiations aid in understanding and applying legal concepts and principles in a global art world context. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation.

#### Art Law II: Ethics and Policy in the Art Profession

##### REQUIRED

This course focuses on ethics and policy issues that affect the running of an art business in the international art world. Topics include First Amendment and controversial art; trademark; restitution, including Nazi-era art; cultural property; museum acquisition and deaccessioning; taxation; trusts and estates; moral rights; and artist's resale rights. Comparative and international law are also examined. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation and may have the option to write a research paper in lieu of a midterm exam.

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### **Collection Building and Art Advisory**

#### **ELECTIVE**

There are now more collectors worldwide than ever before. Not only have emerging economic markets around the globe spawned new art markets, but the digital age offers unprecedented ease of discovering and collecting art, bringing in more participants at every level. Owning art (and, for that matter, parting with art), requires thought, time, and, frequently, a significant sum of money. Collectors must consider how to sustain the physical integrity of their artworks as well as how to protect themselves from potential liability and financial loss. In the case of larger collections, management can be a sizable burden or even a full-time job. Collection Building & Art Advisory focuses on how private art collections are conceived, built and maintained. Through lectures, readings, site visits, and talks by top experts in the field, students will investigate collection building and care from the perspective of individuals, corporations, and their agents. We will trace the "life cycle" of a collection, from the acquisition of works of art to their relinquishment. Special attention will be given to the role professional services (e.g., art advisory) play in collection building. Throughout the course of the semester, students will create and catalogue a private art collection.

### **Collection Management**

#### **ELECTIVE**

This course introduces the materials and techniques used to make works of art and their practical relations to concerns of exhibition, storage, and transit. Emphasis will be placed on the identification of materials, the evaluation of a work's physical condi-

tion and handling requirements, and an understanding of the various logistical needs of a work during its lifecycle from fabrication to exhibition and storage. In addition, students will explore the roles and strategies of art conservation, registration, and insurance while sharpening visual acuity by examining works of art first hand during visits to museum collections and conservation studios.

### **East Asian Art Markets**

#### **ELECTIVE**

This course aims to provide students with a holistic understanding of the East Asian art markets, which includes one of the largest art markets in the world, China. The course will review the long term collecting history and connoisseurship of art in East Asia and discuss how different countries in the region: China, Japan, Korea, etc. have influenced each other and at the same time developed their own preferences in art collection. The course will also discuss how the East Asian art markets interact with the rest of the global art market. In addition, the course will introduce key stakeholders in the East Asian art markets, including artists, galleries, auction houses, art fairs, public and private museums, art critics/curators and the art media. The primary focus is to examine their individual roles in the shaping of the art markets and how they are influenced by and interact with their counterparts in the western world.

### **Fine Art and Finance**

#### **ELECTIVE**

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).

### **Hot Topics in Art Law and the Market**

#### **ELECTIVE**

Hot Topics in Art Law and the Market This seminar course will focus on cutting edge legal issues affecting the art world. The curriculum will be informed by current hot button topics and may include a site visit to a gallery, museum or auction house. Guest speakers will address specialty areas. Assessment will be based on a research paper and class participation. Enrollment is limited to 12 students. This will be a no laptop class. (Prerequisites: Art Law I and II or permission from the Faculty)

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### **Introduction to Art Valuation**

#### **REQUIRED**

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.

### **Management in the Arts: Managing Museums and Non-Profits**

#### **ELECTIVE**

Though museums and other non-profits share many management concerns with their commercial counterparts, they also face a range of unique advantages and constraints. This course begins by reviewing the structure of non-profit organizations and the rationale for tax-exempt status. Special attention will be given to U.S. museums, although alternative models such as multi-disciplinary art centers, non-collecting institutions and community based organizations will be introduced. Weekly reading and exercises will focus on topics relevant to museums, including public programming, board governance, organizational structures, operations, performance evaluation, and strategic planning. Students will explore case studies and create plans to ensure long-term sustainability by maximizing earned and contributed income, devel-

oping audiences, and engaging partners. Current topics such as building expansion, deaccessioning, and working with contemporary artists will also be addressed. Presentations, team work and active engagement with guest speakers will be integral to learning. Practical knowledge and approaches will be introduced into the classroom through a semester-long project that walks students through the process of visioning, planning and managing a museum.

### **Management in the Arts: The Auction Business**

#### **ELECTIVE**

This course offers students a comprehensive introduction to the inner workings of the auction business and the competitive, high-stakes world of buying and selling art on the global stage. The semester begins with an introduction to the history of auctions from their earliest beginnings in open air marketplaces to the sophisticated sale rooms of the present day. The course seeks to present a snapshot of life inside the auction house from the front-facing public role of the specialists and client advisors to the behind-the-scenes operational side dominated by business managers and executives. The mechanics of a live auction from behind the rostrum as well as from the audience perspective will be studied in detail. Faculty lectures are complemented by guest speakers from key departments at Sotheby's auction house and outside art-world professionals. A field trip to Sotheby's will help reinforce understanding of the movement of a work of art from the loading dock to auction block. A central question throughout the course will ask: How does an auction house competitively position itself in the constantly shifting landscape of the art market?

Although the focus of the course will revolve around the traditional auction model, private sales and the growing role of online auctions in the industry will be addressed. As a final project, students will divide into groups to "compete" for a collection. Each team working under deadlines, will develop and write a formal proposal, marketing and sales plan that will culminate in a mock catalogue and a 3-D diorama gallery exhibition to be presented at the end of the course.

### **Management in the Arts: The Gallery Business**

#### **ELECTIVE**

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 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.

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### **Master's Project / Master's Thesis Seminar**

#### **REQUIRED**

This seminar will prepare students to organize their Master's Project and Master's Thesis. It will introduce them to the fundamentals of research and writing as well as successful models of past projects and theses. Other curricular components will include reviews, presentations, and workshops on possible topics. The course will conclude with the submission of a formal project or thesis proposal to be developed in the third semester.

### **Master's Project Workshop / Thesis Independent Study**

#### **REQUIRED**

The Master's Project Workshop 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. 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 workshop will begin with informal presentations of project proposals. Next, specific materials will be introduced relating as broadly as possible to the multiplicity of projects. These include discussion of enterprise plans, entrepreneurial approaches, exhibition strategies and procedures, and curatorial models, each stressing both theoretical and methodological aspects. Guest

lecturers are included for this purpose. The course emphasizes individual project development. Prior to submission of final projects, students will be required to make detailed yet concise, formal presentations that include visual and textual information. These will receive close scrutiny and feedback from peers and faculty, and will be open to members of the Institute community.

For the Thesis Independent Study, the student will work with an advisor from the faculty or outside experts in the field. The student will consult with her advisor throughout the semester to evaluate progress and review two chapter drafts. The final thesis should represent the student's ability to respond to a specific scholarly question or problem with a rigorously argued academic and scholarly statement. The Master's Thesis should make an original contribution to the field and fulfill the highest academic and professional standards.

### **Navigating the Art World**

#### **REQUIRED**

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**

#### **REQUIRED**

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**

#### **REQUIRED**

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

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

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.

### **Social Media and Marketing for the Arts**

#### **ELECTIVE**

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)

## CONTEMPORARY ART

### **Advanced Topics in Contemporary Art** **REQUIRED**

This course takes a current issue or problem in contemporary art and goes in-depth for the duration of a semester. It responds to local and international events, for example a focus on performance during Performa17 or the curatorial themes of a prestigious large-scale exhibition such as *Dokumenta* or *la Biennale di Venezia*. Accordingly, the course changes with the schedule of the international art world.

### **A History of Photography: Disruptive Technology from the Daguerreotype to Instagram**

#### **ELECTIVE**

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.

### **Art and the Moving Image**

#### **ELECTIVE**

This course traces 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. It will

examine the philosophical questions this new medium has posed historically, and outline the nexus of practices from which film and video art grew in the 1950s and sixties. With an emphasis on case studies and site visits, this course aims to provide students with 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**

#### **ELECTIVE**

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

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

(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.

### **Art Practice: From Studio to Post-Studio**

#### **ELECTIVE**

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.

### **Artist Estates and Foundations**

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 a foundation or estate, or a research paper.

### **Business Skills for the Art Market**

#### **REQUIRED**

From auction houses to museums and everywhere in between, certain business skills are critical for professional success. This course helps students build those skills through clear, accessible readings and practical, engaging applications. We'll learn how to build and analyze budgets for different ventures (e.g., a new business, an exhibition) and how to create a business plan to attract investors or, in the case of non-profits, donors. From there, we'll learn how to identify and reach key audiences (or markets) through compelling advertising, publicity, and other marketing tactics. For the final portion of the course, we'll cover the legal norms governing the art market. By the end of the course, students will have a solid grasp of the key business skills necessary for advancing their careers in the art world.

### **Contemporary Art 1960s to 1990s**

#### **REQUIRED**

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. \* This course includes a seminar component. Students must register for a Contemporary Art 1960-1990 Seminar in concert with this class.

### **Contemporary Art Field Study: Beijing/Shanghai**

#### **REQUIRED**

This field study class takes place in two major cities for art production in China. We start in Beijing where students meet with gallerists from leading spaces including Red Gate Gallery, as well as the 798 and Caochangdi art districts. Several studio visits to artists represented by leading international galleries (Qiu Ting, Wu Jian'an, and Cai Jin among others) offer students the opportunity to discuss art production with artists. These are complemented by visits to major private collections, including Zhang Rui's home, which is modeled after the Guggenheim NY. Students also visit important non-profit institutions, such as Ullens Center for Contemporary Art and major museums. In Shanghai, students concentrate on gallery visits and museum exhibitions including the Rockbund Center, the Shanghai Museum and the China Art Museum. Assignments for this class include group presentations before the trip as well as student led seminar discussions on site.

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### **Contemporary Art Field Study: Venice Biennale and Milan**

#### **REQUIRED**

This field study class takes students to the oldest and most important international biennial, La Biennale Venezia. Students gain a deeper understanding of recent curatorial practice, the market implications of this type of event and will meet with Biennale staff to learn directly about organizing both the production and the educational sides of a biennale. In addition to the Biennale, students also visit important local collections including Punta della Dogana, Palazzo Grassi and Palazzo Fortuny. As a complement to Venice, students travel to Milan to visit the Prada Foundation, the Trussardi Foundation, and Pirelli Bicocca, as well as commercial galleries. Throughout the trip students are asked to reflect on the interrelationships between art history (knowledge production) and the art market (commercial transaction).

### **Curating Contemporary Art I: History and Practice**

#### **ELECTIVE**

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**

#### **ELECTIVE**

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, students are expected to produce an exhibition in our sixth floor gallery space, and present it to a community of their peers and guests.

### **From the Salon to the Biennial: History of Exhibitions and Display**

#### **REQUIRED**

This course presents a history of large-scale survey exhibitions, from the invention of the French Academy salon through the proliferation of contemporary international biennials. Students will learn about key concepts in exhibition history, for example the "salon hang" and the notion of the "white cube". Global in scope, the class will investigate how these major exhibitions and events intersect with developments in art production and the contemporary art market.

### **From the Salon to the Web: Art Criti- cism, the Press and the Public**

#### **REQUIRED**

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.

### **Giant Crystals: American Sculpture, 1960-1980**

#### **ELECTIVE**

American sculpture went through radical and consequential changes in the 1960s, moving rapidly from the Modernism of artists such as David Smith, through Minimalism, Site-Specificity, Process Art and Land Art. This course examines those changes in detail, analyzing how the phenomenology of sculptural experience shifted its orientation from autonomous objects to a focus on the land and even the cosmos. We also track how the socio-political context of the period propelled change, the upheavals of the late 1960s, and the country's involvements in Vietnam, souring the earlier optimism about technology and systems. We touch on some of the period's other enduring fascinations, such as those concerning historical time and science fiction (interests that once led Robert

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

Smithson to describe a sculpture by Donald Judd as “a giant crystal from another planet.”) Finally, we look in detail at institutions like Dia, which provided vital patronage to this generation of artists, and the Judd and Chinati Foundations, and the Panza Collection, which have helped safe-guard their legacy.

### **Global Art Production: Contemporary Art 2000–present**

#### **REQUIRED**

What is contemporaneity? Beginning at the turn of the millennium, this course will consider how the category of contemporary art falls somewhere outside the narrative of modernism and the paradigm of postmodernism. This class will build on the historical and critical foundations established during the fall semester. While the fall course focused primarily on North American and European avant-garde art, the spring course will investigate the advanced art of Western and non-Western regions. It will survey recent practices, while introducing the student to new methodologies for their assessment.

### **Histories and Theories I: From Modernism to Post-Modernism**

#### **REQUIRED**

Focusing mainly on American art, this course offers a concise survey of significant developments in art from 1945 to the present, tracing a particular history of artistic practices through a close examination of the ideas that drove them, while introducing debates that remain influential in shaping critical discussion and art making today. Through a structuralist/semiotic lens, the class begins with concerns associated

with abstract painting, and goes on to address issues such as commodity culture, the everyday, mechanical reproduction, context, authorship, and concludes with Postmodernism. Class meetings will consist primarily of group discussions of assigned readings but will also include presentations, screenings and outside visits. Close readings of texts will be emphasized, as will comparative analysis.

### **Intro to Art History: From Ancient to Contemporary**

#### **ELECTIVE**

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.

### **Introduction to Art Valuation**

#### **REQUIRED**

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.

### **Materials & Methods in Contemporary Art**

#### **REQUIRED**

The course aims to give a technical and historical introduction to the media of contemporary art. It examines media ranging from the traditional, such as painting and prints, to newer forms like installation sculpture, video and film, and, fundamentally, aims to enable students to identify materials, techniques and object-types. Students will also gain an insight into budgets, conservation, storage, and other limitations and possibilities guiding fabrication. The course explores how technological change has advanced various media, but it also considers how that same change has rendered other materials and techniques obsolete, and how artists have responded to that obsolescence in the so-called “Age of the Post-Medium Condition”.

### **Master's Project / Master's Thesis Seminar**

#### **REQUIRED**

This seminar will prepare students to organize their Master's Project and Master's Thesis. It will introduce them to the fundamentals of research and writing as well as successful models of past projects and theses. Other curricular components will include reviews, presentations, and workshops on possible topics. The course will conclude with the submission of a formal

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

project or thesis proposal to be developed in the third semester.

### **Master's Project Workshop / Thesis Independent Study**

#### **REQUIRED**

The Master's Project Workshop 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. 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 workshop will begin with informal presentations of project proposals. Next, specific materials will be introduced relating as broadly as possible to the multiplicity of projects. These include discussion of enterprise plans, entrepreneurial approaches, exhibition strategies and procedures, and curatorial models, each stressing both theoretical and methodological aspects. Guest lecturers are included for this purpose. The course emphasizes individual project development. Prior to submission of final projects, students will be required to make detailed yet concise, formal presentations that include visual and textual information. These will receive close scrutiny and feedback from peers and faculty, and will be open to members of the Institute community.

For the Thesis Independent Study, the student will work with an advisor from the faculty or outside

experts in the field. The student will consult with her advisor throughout the semester to evaluate progress and review two chapter drafts. The final thesis should represent the student's ability to respond to a specific scholarly question or problem with a rigorously argued academic and scholarly statement. The Master's Thesis should make an original contribution to the field and fulfill the highest academic and professional standards.

### **Modern Art 1860s-1950s**

#### **ELECTIVE**

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.

### **Navigating the Art World**

#### **REQUIRED**

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.

### **Seers and Makers: Creating the Culture of Art**

#### **ELECTIVE**

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 encountering 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 moving image in the current day. Special emphasis will be given to emerging conversations about participation, performance, identity, and theatricality. Readings and case studies will be complemented by a series of intensive, hands-on components. Participants will travel into the field to study, interpret, speak and write about works of art. This course is taught by a practicing artist, thus giving students insight into working with practitioners already established in the field.

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

### FINE AND DECORATIVE ART AND DESIGN

#### Birth of Global Art and Design

##### REQUIRED

"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 also demonstrates the global reach 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 also offers the tools for critical examination and understanding.

#### Business Skills for the Art Market

##### REQUIRED

From auction houses to museums and everywhere in between, certain business skills are critical for professional success. This course helps students build those skills through clear, accessible readings and practical, engaging applications. We'll learn how to build and analyze budgets for different ventures (e.g., a new business, an exhibition) and how to create a business plan to attract investors or, in the case of non-profits, donors. From there, we'll learn how to identify and reach key audiences (or markets) through compelling advertising, publicity, and other marketing tactics. For the final portion of the course, we'll cover the legal norms governing the art market. By the end of the course, students will have a solid grasp of the key business skills necessary for advancing their careers in the art world.

#### Cataloging and Connoisseurship

##### REQUIRED

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.

#### Collection Management

##### ELECTIVE

Collection 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 acquisition, 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.

#### Decorative Arts in America: 1775–1900

##### REQUIRED

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 19th century will be examined.

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

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

#### **ELECTIVE**

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.

### **Field Study: Charleston and Savannah**

#### **REQUIRED**

This trip is designed to expose you to the major centers of the American South and offer an immersive experience in the art, architecture, and design from a region that is often overlooked. For five days we will visit museums like the Gibbes, the Charleston Museum, as well as house museums and collections like Drayton Hall, the Joseph Manigault House, and other properties. By experiencing these spaces, confronting artworks in person, and seeing the depth of American collections, students will gain a deeper appreciation and understanding of the materials they have covered in classes. Through tours with curators, meeting with dealers, and private collections, students will be able to expand their professional networks too, as well as understand the breadth of opportunities available to them upon graduation.

### **Field Study: Chicago and Milwaukee**

#### **REQUIRED**

From the Farnsworth House, to Frank Lloyd Wright's Home and Studio, to the Gilded Age mansion the houses the Dreihaus Museum, the corridor between Chicago and Milwaukee houses some of the best architecture and collections in the United States. Beginning in Chicago and touring the Art Institute Museum, visiting with principals at Wright Auction House, and seeing private collections, students will be exposed to models of interpretation, objects, and architecture that is unavailable in the New York Area. Milwaukee--home to a world class museum and the Chipstone Foundation--complements the Chicago portion of the trip by demonstrating not only the geographic range of important collections, but the breadth of objects American, European, and Asian, that helped shape the American experience.

### **Fine Arts in America: 1775–1900**

#### **REQUIRED**

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 also the tools for a critical examination of installations in museums, house museums, and sales rooms by exploring the context in which these objects existed.

### **History of American Collections**

#### **ELECTIVE**

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.

### **Introduction to Art Valuation**

#### **REQUIRED**

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

# Sotheby's Institute of Art—New York

## COURSE DESCRIPTIONS

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

### **Methods of Research**

#### **REQUIRED**

This course examines the fundamental question that unites the commercial art world, the museum world, and academics: what do objects mean? In short, we will explore how--without an audience--the object is mute; telling us nothing and having no inherent meaning. Over the course of the semester we will explore ways to create meaning for objects in order to forge connections with audiences by employing numerous theoretical approaches including Formalism, Feminism, Marxism, Semiotic and Post-Modern Theories. Students must be prepared to read critically, participate in discussions, make class presentations, and engage in research for the written assignments.

### **Master's Project / Master's Thesis Seminar**

#### **REQUIRED**

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and review two chapter drafts. The final thesis should represent the student's ability to respond to a specific scholarly question or problem with a rigorously argued academic and scholarly statement. The Master's Thesis should make an original contribution to the field and fulfill the highest academic and professional standards.

### **Modern and Contemporary Art and Design**

#### **REQUIRED**

Designed to expose students to the major developments in decorative arts and design, this course traces the development of modern design from the Crystal Palace Exhibition of 1851 through the contemporary. 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. Focusing on the development of modernism and studying the major figures and their contributions, this course provides students with the tools for a critical examination of installations in museums, house museums, and sales rooms by exploring the context in which these objects existed.

### **Navigating the Art World**

#### **REQUIRED**

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

# Sotheby's Institute of Art—New York

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