

# Sotheby's Institute of Art—New York

## MASTER'S DEGREE CURRICULUM FOR 2018–19

	<b>Art Business (MAAB)</b>	<b>Contemporary Art (MACA)</b>	<b>Fine &amp; Decorative Art &amp; Design (MAFDAD)</b>
<b>SEMESTER 1</b>	3.0 Navigating the Art World	3.0 Navigating the Art World	3.0 Navigating the Art World
	3.0 Materials & Methods in Contemporary Art <i>or</i> 3.0 Art & Design: The Emergence of Global Trades	3.0 Business Skills for the Art Market	3.0 Business Skills for the Art Market
	3.0 Introduction to Art Valuation	3.0 Materials & Methods in Contemporary Art	3.0 Introduction to Art Valuation
	3.0 Principles of Business I: Finance & Accounting	3.0 Contemporary Art 1960–1990s	3.0 Art & Design: The Emergence of Global Trades
	3.0 Art Law I: The Legal Life Cycle of Art from the Studio to the Market	3.0 Histories & Theories I: From Modernism to Post-Modernism	3.0 Methods of Research
	1.0 MAAB Field Study: Miami	1.0 MACA Field Study: Mexico City	1.0 MAFDAD Field Study: Shanghai
<b>SEMESTER 2</b>	3.0 Principles of Business II: Strategy & Marketing	3.0 Global Art Production: Contemporary Art 2000–present	3.0 Fine Arts: 1775–1900
	3.0 Art Law II: Ethics & Policy in the Art Profession	3.0 From Salon to Biennial: History of Exhibitions & Display	3.0 Decorative Arts: 1775–1900
	3.0 Professional Practice in Art Business*	3.0 Introduction to Art Valuation	3.0 History of Connoisseurship
	3.0 Elective	3.0 Elective	3.0 Elective
	1.0 Master's Project / Thesis Proposal Seminar	1.0 Master's Project / Thesis Proposal Seminar	1.0 Master's Project / Thesis Proposal Seminar
	1.0 MAAB Field Study: Maastricht	1.0 MACA Field Study: Havana	1.0 MAFDAD Field Study: Paris
<b>SEMESTER 3</b>	6.0 Master's Project <i>or</i> Thesis	6.0 Master's Project <i>or</i> Thesis	6.0 Master's Project <i>or</i> Thesis
	3.0 Elective**	3.0 Elective**	3.0 Elective**
	3.0 Elective**	3.0 Elective**	3.0 Elective**

\* Select one: Auctions Business; Gallery Business; Museum Management & Nonprofits

\*\* Electives are optional in 3rd Semester.

# Sotheby's Institute of Art—New York

## MASTER'S DEGREE ELECTIVES\*

ELECTIVES MAY BE TAKEN IN ANY PROGRAM

### Art Business Electives

Advanced Topics in Art Business

---

Collection Building & Art Advisory

---

Collection Management

---

East Asian Art Markets

---

Fine Art & Finance

---

Hot Topics in Art Law & the Market

---

Professional Practice in Art Business: Museum Management & Nonprofits

---

Professional Practice in Art Business: Auctions Business

---

Professional Practice in Art Business: Gallery Business

---

Social Media & Marketing for the Arts

---

### Contemporary Art Electives

Disruptive Technology from the Daguerreotype to Instagram

---

Art & the Moving Image

---

Art of the Americas

---

Art Practice: From Studio to Post-Studio

---

Artist Estates & Foundations

---

Curating Contemporary Art I: History & Practice

---

Curating Contemporary Art II: Project-Based

---

Art Criticism, the Press & the Public

---

Giant Crystals: American Sculpture, 1960-1980

---

Intro to Art History: From Ancient to Contemporary

---

Modern Art 1860s-1950s

---

Seers & Makers: Creating the Culture of Art

---

Histories & Theories II: From Post-Modernism & Beyond

---

### Fine & Decorative Art & Design Electives

Collection Management

---

The Arts of China: An Introduction to Chinese Works of Art: Shang to Qing Dynasties

---

Chinoiserie: European & American Interpretation of Asian Motifs, Techniques, & Materials

---

Gems & Jewelry: A History of Adornment from Byzantium to Modern Times

---

Modern & Contemporary Art & Design

---

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

# Sotheby's Institute of Art—New York

## ART BUSINESS

### **Advanced Topics in Art Business**

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.

### **Art & Design: The Emergence of Global Trades**

"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 the study of painting, sculpture, furniture, silver, ceramic, glass, carpets and textiles, this course maps the history of fine and decorative arts through the 17th and 18th centuries. This study demonstrates the global reach of design and the role transatlantic trade played in creating an international phenomenon. From the late Mannerist

through the Baroque and Rococo periods, fine art and concepts of design were in a continuous dialog with Europe, the Americas, and the Orient. This course focuses on the range of materials and processes reflecting 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 offers a foundation for critical examination and understanding of the emergence of global trades.

### **Art Business Field Study**

This course is an integral part of the program, reinforcing on-campus learning with practical lessons in the field led by faculty and local experts. Each year, new destinations are selected to provide real-world experience in the most important art trade and international collecting centers of the US and abroad, providing an international network of professionals for future career development. The course combines preparatory lectures in the classroom with on-site, object-based learning. Past trips have included major art fairs, exhibitions and private collections in Venice, Maastricht, Bogota, Shanghai, Dubai and Miami.

### **Art Law I: The Legal Life Cycle of Art from the Studio to the Market**

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, moral rights, 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 & Policy in the Art Profession**

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.

### **Collection Building & Art Advisory**

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-

# Sotheby's Institute of Art—New York

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**

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 condition 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**

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 & 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).

## **Hot Topics in Art Law & 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)

## **Introduction to Art 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.

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

The course provides 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-

# Sotheby's Institute of Art—New York

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”.

## **Principles of Business I: Finance & 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 & 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.

## **Professional Practice in Art Business: Auctions Business**

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.

## **Professional Practice in Art Business: 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 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

# Sotheby's Institute of Art—New York

takes students through the process of planning and preparing to open a gallery, allowing them to synthesize and apply their learning throughout the semester.

## **Professional Practice in Art Business: Museum Management & Nonprofits**

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, developing 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.

## **Social Media & 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)

## **CONTEMPORARY ART**

### **Art & the Moving Image**

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**

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.

### **Art Practice: From 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,

# Sotheby's Institute of Art—New York

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.

## **Art Criticism, the Press & the Public**

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? What is the 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 Estates & Foundations**

This course examines the historical, curatorial, legal, ethical, and market issues related to artists' foundations and estates, an increasingly important share of the contemporary art market. In addition to lectures, students participate in seminar discussions about

key readings, legal cases, and precedents. Visits to foundations in and around New York City (for example, the Judd Foundation at 101 Spring Street; The Helen Frankenthaler Foundation; the Rauschenberg Foundation, the Joan Mitchell Foundation, and the Broodthaers Society) are 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**

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 1960–1990s**

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.

## **Contemporary Art Field Study**

This course entails travel to local and well as international art destinations and events. The class is designed to integrate into the MA Contemporary Art curriculum. The course combines preparatory lectures in the classroom with on-site, object-based learning. Students visit artists' studios, non-profit spaces, galleries, museums and private collections in order to hone observational and analytic skills, and to deepen their knowledge of contemporary art. Field Study is also designed to help students create a network of professionals for future career development. Past trips have included Milan and Venice Biennale; Dubai Art Fair and Sharjah Biennial; Sao Paulo Bienal; Havana; Mexico City.

# Sotheby's Institute of Art—New York

## **Curating Contemporary Art: History & 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 and events that have shaped the discipline are presented through classroom based lectures, including those given by renowned guest curators. These sessions are complemented by field visits to artist studios, museums, archives, and storage facilities. By the end of the semester students should gain an understanding of what it means to be a cultural producer in the twenty-first century. Assessment is based on papers, analysis, and a group project that takes the form of a curatorial proposal.

## **Curating Contemporary Art: Project-Based**

This class takes a skills-based approach to curatorial practice. As their final project, students work independently to produce a unique exhibition in the Institute's gallery space and present it to a community of peers and guests. Students develop and complete the entire curating and commissioning process, from research and selection of artists and artworks; to mounting the exhibition; developing a public program; and marketing and hosting the event. Students gain first hand experience working with living artists, writing curatorial publications, and all other aspects of exhibition making. By the end of the course, students are literate in the range of skills necessary to produce a professional exhibition, a series of events, and artist commission.

## **Disruptive Technology from the 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.

## **From Salon to Biennial: History of Exhibitions & Display**

This course examines the history and practice of display, from the invention of the French Academy salon and the proliferation of contemporary international biennials through the ever increasing use of new technologies. Students will learn about key concepts in exhibition history, for example the salon hang, the artist as curator, and the notion of the white cube. Global in scope, the class will investigate how major exhibitions and events intersect with developments in art production and the contemporary art market. In addition to a weekly lecture, students visit various exhibitions and collections throughout New York City during a weekly field study seminar led by a professor.

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

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 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**

What is contemporaneity? Beginning at the turn of the millennium, this course considers how the category of contemporary art falls somewhere outside the narrative of modernism and the paradigm of post-modernism. This course investigates the advanced art of Western and non-Western regions. It surveys recent practices, while introducing the student to new methodologies for their assessment. This course includes a seminar component.

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

Focusing mainly on American art, this course offers a concise survey of significant developments in art



# Sotheby's Institute of Art—New York

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.

## **Histories & Theories II: From Post-Modernism & Beyond**

This course explores a selection of issues and ideas relevant to recent artistic production. Through a series of readings, films, and other materials, we will examine 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 that focus on issues of representation, subjectivity and other current trends in artistic discourse through a post-structuralist framework. The course is designed to expand students' critical vocabulary to reflect an ever-changing set of exigencies. Topics range from Art and Design, to Simulation, the Post-Internet, Post-Representation, New Materialism, and the Anthropocene.

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.

## **Introduction to Art 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.

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

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".

## **Modern Art 1860s-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."

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

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.

# Sotheby's Institute of Art—New York

## FINE & DECORATIVE ART & DESIGN

### **Art & Design: The Emergence of Global Trades**

"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 the study of painting, sculpture, furniture, silver, ceramic, glass, carpets and textiles, this course maps the history of fine and decorative arts through the 17th and 18th centuries. This study demonstrates the global reach of design and the role transatlantic trade played in creating an international phenomenon. From the late Mannerist through the Baroque and Rococo periods, fine art and concepts of design were in a continuous dialog with Europe, the Americas, and the Orient. This course focuses on the range of materials and processes reflecting 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 offers a foundation for critical examination and understanding of the emergence of global trades.

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

From auction houses to museums and everywhere in between, certain business skills are critical for profes-

sional 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.

### **Chinoiserie: European & American Interpretation of Asian Motifs, Techniques, & Materials**

This class will investigate the artistic consequences of the Great Silk Road and the origins of imports from China, Japan and the Near East within the categories of architecture, painting, drawing, ceramic, furniture, lacquer, textiles, objets d'art and metalwork. What impact did these trade objects have on the imagination of European and American collectors and craftsmen? How far was the intended iconography of these items manipulated in order to create a new stylistic genre? Classes will be supplemented with site visits to museums and gallery exhibitions.

### **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: 1775–1900**

A comprehensive survey of decorative arts, patterns and design in Europe and America during the 19th century. This class outlines the major artistic movements of this period in England and Europe and their analog as manifested in the United States. Decorative vocabularies articulated through the language of material culture are the result of socio-economical circumstances, monarchs and civil rulers, the development of industries, mechanization, fashion trends, global trade and the growing importance of World's Fairs. With the intent to familiarize students in recognizing forms, materials and techniques from Neoclassicism to early Modernism a selection of categories including but not limited to interior architecture, furniture, silver, ceramic, glass, textiles will be studied and contextualized.

### **Fine & Decorative Art & Design Field Study**

First-hand encounters with art works, exhibition spaces, and the people who run them are an integral part of the learning experience and key to this program.

# Sotheby's Institute of Art—New York

This field study takes students to the most important art trade and international collecting centers. Past trips have included exhibition and object research in France, the Netherlands and the United Kingdom. Our educational group targets curated selections of fine and decorative and design within museums, house collections, art fairs and specialized art galleries. Students are assigned a written project to further their command of art history and connoisseurship.

## **Fine Arts: 1775–1900**

Designed to expose students to European and American fine arts trends during the long nineteenth century, this course explores the significant artistic movements of this period. Neo-classicism, Romanticism, Realism, Impressionism and Post-Impressionism and their proponents will be discussed, as will thematic issues related to the evolving importance of different genres, such as portraiture, landscape, and scenes of everyday life. By exploring the context in which these objects were and are displayed, the course develops students' tools for the critical examination of installations in sale rooms, galleries, and museum.

## **Gems & Jewelry: A History of Adornment from Byzantium to Modern Times**

This course will lead students in an exploration of relationships between East and West and how this resulted in the development of new forms and design in jewelry. The class will discuss historical shifts in fashion, newfound interests in exotic stones as well as the evolving function and symbolism of jewelry through time. Classroom learning will be supplemented with

object-based sessions, and site-visits to museums and galleries.

## **History of Connoisseurship**

Connoisseurship is fundamental to object-based learning. An examination of the historical roots of connoisseurship will provide the context for continued debates over its relevance and practice. The connection between the rise in collecting (in contradistinction to patronage) and the development of methods for authenticating and judging quality will be examined. The essential elements of object cataloguing – the identification of materials and techniques and provenance research – will be taught. Although this course will focus on drawing, painting, and prints, all media will be discussed. Classroom learning will be supplemented by site visits to conservators and professionals in related fields.

## **Introduction to Art 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.

## **Methods of Research**

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.

## **Modern & Contemporary Art & Design**

Designed to expose students to the major developments in decorative arts and design, this course traces impactful artistic contributions from the Crystal Palace Exhibition of 1851 through contemporary production. Students learn about the principal trends of the period, including Arts & Crafts, Art Nouveau, Art Deco, Streamline Design, Scandinavian Modern, Italian Radical, Post-Modernism 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. Discussion will be centered on the role of design as it responds to its place in a shifting cultural/technological fabric. Throughout the course,

# Sotheby's Institute of Art—New York

students will develop a methodology for evaluating the cultural significance of design, which can then be applied to historical and contemporary examples. This same methodology will help anticipate the continual evolution of design practices.

## **The Arts of China: An Introduction to Chinese Works of Art: Shang to Qing Dynasties**

This survey course aims to introduce students to significant decorative arts manifestation in mainland China from tomb discoveries to imperial workshops. Understanding the underlying philosophy of Chinese rulers is primordial in acquiring the tools to assess the level of sophistication displayed within the country's material culture of bronze, ceramic, jade, furniture, lacquer and cloisonné. Site visits to museums and specialized galleries will complement the art historical lectures.

## **ALL PROGRAMS**

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

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 or Thesis**

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**

Designed to introduce students to key concepts, texts, institutions, and professionals, this course investigates the inextricable connections between art and business in today's 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.