

# Sotheby's INSTITUTE OF ART

## SEMESTER STUDY: ASIAN ART AND ITS MARKETS

*Note: This course is currently offered in the Spring semester only (January – May). Details are subject to change.*

### OVERVIEW

Asian art is one of the most vibrant and exciting aspects of global art production today. It is a vital aspect of cultural expression in the world, comprising distinct visual and philosophical traditions rooted in diverse cultures from the huge and complex continent of Asia. Encompassing a broad geographical reach and wide range of art forms, Asia's art can include Islamic ornament and calligraphy in Asia's western region, ancient bronzes of early ritual culture in China, Buddhist sculpture reaching from India through to Japan and Korea, Chinese landscape painting in the literati scholar tradition, Japanese *manga* and the diverse and dynamic practices of Asian artists in the contemporary period regionally and globally.



This 15-week course enables the student to study aspects of Asian art through a focus on key themes and developments, using case studies from traditional forms through to modern and contemporary art works. It is aimed at students wishing to gain a thorough grounding in key aspects of Asian art, through a lively program of lectures, seminars, museum visits and encounters with artworks. Integral to the course is the aspect of the market in relation to Asian art, as a key driver for its circulation through dealers, galleries and auctions. The course acts as a foundation in Asian art for anyone who desires to work in this field, whether as a specialist in a dealership, museum, auction house or private collection, or to pursue further study in an area of Asian art in the future. It also provides an understanding of the circulation and dissemination of Asian art within the dynamic of the international art market, providing a preliminary basis of knowledge for working in the art world.

### STRUCTURE, TEACHING METHODS AND ASSIGNMENTS

Focusing primarily, but by no means exclusively, on the major areas of Southern Asia (India, Pakistan, Afghanistan) and East Asia (China, Japan, Korea), the course is structured in two units.

The first unit, 'Themes, Iconographies and Cultural Contexts', aims to deliver a broad introduction to key themes in Asian art that underpin its development, such as iconography, ritual and belief, court culture, text and inscription, exploring

specific examples from ancient times through to art produced up to the nineteenth century. The operations of the Asian art market will be introduced throughout the unit with visits to specialist dealers and auction houses.

The second unit, 'Modern Asian Art and its Markets', aims to give a broad introduction to key themes in Asian art in the modern period, exploring specific examples through lectures, seminars, exhibitions and visits. Concentrating on the past hundred years up to the most recent developments in Asia, students will be able to explore the background and cultural contexts of Asian art whilst gaining knowledge of its specialist markets operating within the international art world at a regional and global level. The operations of the Asian art market will be continued in this unit through visits to galleries and auction houses focusing on modern and contemporary art, with added visits to exhibitions, events and artists' talks.



The course will explore Asian art from an object-based perspective, so that students can be familiarized with specific forms of Asian art through encounters with key examples held in museum collections and galleries. Therefore, a series of weekly lectures will be complemented by visits to museums, institutions and galleries. Students will gain first hand experience through talks with gallerists, auction house specialists and collectors dealing in Asian art as well as talks by artists from Asia.

Students are assessed by a combination of visual analysis tests, oral presentations, essays, student-led seminars, exhibition reviews and a commercial sale project.

### **SAMPLE TOPICS**

- Introduction to art of South and South East Asia
- Introduction to the Asian art market
- Key concepts in Hindu and Buddhist art
- Sculpture in South and South East Asia
- Himalayan and Tibetan sculpture and painting
- Mughal court art
- A history of ornament in Asian art
- Persian painting
- Miniature painting in South Asia

- 'What is Asian art?' Examining its boundaries, parameters and geographical reach
- How to research Asian art objects - visual and cultural analysis through reading and observation
- Movements and influences in Asian art: regions, styles and iconographies
- Key themes in Asian art: ancient ritual art (funerary/tomb art), Buddhism, Hinduism, secular and religious art forms, mythologies, court art, trading routes
- Modernism and postmodernism in Asian art in the twentieth century
- The Asian art market: history and development from the twentieth century to the present
- Collecting Asian art
- Exhibitions of Asian art in the global context
- Asian art in the diaspora
- Westernisation of Asian art in the twentieth century
- Nationalism and its effect on Asian art
- Contemporary East Asian art
- Asian art as an emergent market
- Asian art worlds: art districts, private museums and cultural development in Asia
- Colonialism and contemporary art discourses
- Indian Contemporary Art
- Colonial art and Modernism

## **FIELD TRIP AND STUDY VISITS**

Included in the program is a four-day field trip to Paris and Brussels featuring visits to the Guimet Museum, which contains one of the largest and most precious collections of Asian art outside of Asia; the Art Brussels art fair; and other collections of Asian art.

London is a major centre for Asian art and culture. A wide variety of faculty-led visits to museums and galleries forms an integral part of the learning experience and enables students to gain a direct understanding of the art dealt with in the course. Sample venues:

- British Museum (Hotung Gallery, Percival David Foundation Gallery)
- British Museum depository, Blythe House
- Victoria and Albert Museum (Jameel Gallery, T. Tsui gallery)
- Sotheby's Auction House (Chinese Department, Islamic Department)
- Grosvenor Gallery, Contemporary Indian Art
- Pace Gallery, Liang Yuanwei
- Victoria Miro Gallery
- Simon Ray, Indian & Islamic Art
- Asia House
- West End galleries (e.g. Eskenazi, Roger Keverne, Jonathan Tucker)



Previous Students attending Art Basel Hong Kong

## CREDITS AND VALIDATION

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

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



## FACULTY

### **Dr Anne Farrer**

Anne Farrer is a sinologist and historian of Chinese painting and graphic art, and formerly Assistant Keeper of Chinese graphic collections and Chinese Central Asian collections at the British Museum. Her exhibitions include *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*, *The Brush Dances and the Ink Sings* and *A Garden Bequest-Plants from Japan*, as well as *Chinese Printmaking Today: Woodblock Printing in China 1980-2000*.

### **Viv Lawes**

Viv Lawes is an author, journalist, lecturer and curator with over 25 years' experience in the art market. She studied History at York University and graduated with an MA in Fine and Decorative Art from Sotheby's Institute in 1997, where her thesis focused on the textile trade between England and India/ China in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

She is Senior UK Consultant for Singapore-based gallery One East Asia and has curated numerous exhibitions of Southeast Asian modern and contemporary art in London since 2011. She has written catalogue essays for many Southeast Asian contemporary artists, including Chang Fee Ming (Malaysia), Jane Lee (Singapore) and Andres Barrioquinto (Philippines). She recently co-authored a forthcoming book on the late Singaporean artist Teng Nee Cheong (1951-2013).

She is currently in the finishing stages of writing a book, *Horse: A History of Equine Bronze Sculpture*, for the Sladmore Gallery, London.

### **Dr Katie Hill**

Dr Katie Hill has extensive experience in the field of contemporary Chinese art, with a degree in Chinese from the University of Edinburgh and a PhD in art history from the University of Sussex. She is a regularly invited speaker for exhibitions and events in numerous institutions and galleries. Her recent work includes '*In Conversation*' with Ai Weiwei, Tate Modern; selector panel/author, *Art of Change, New Directions from China*, Hayward Gallery, London and specialist advisor/author for *The Chinese Art Book* (Phaidon, 2013). She also co-edited a special issue of the journal *Visual Art Practice on Contemporary Chinese Art and Criticality*, published in 2012. She is director of OCCA, Office of Contemporary Chinese Art, an art consultancy promoting Chinese artists in the UK.

### **Julia Hutt**

Part-time Curator of Japanese art at the Victoria & Albert Museum, specializing in lacquerwork, *inro* and *netsuke*. Books include *Japanese Inro* and *Japanese Netsuke*.

### **Visiting speakers in previous semesters have included:**

**Miranda Bruce-Mitford** – Lecturer in Mughal and Ottoman Art

**Rachel Hyman** – Senior specialist in Chinese Art, Bonhams

**Philip Tinari** - Director Ullens Centre Beijing

**Simon Kirby** – East Asia Affiliate, Victoria Miro Gallery, Asia sales.

**Jonathan Tucker** – Proprietor, Jonathan Tucker Antiques

**Sarah Callaghan** – Publisher, Asian Art Newspaper

**Ishrat Kanga** – Deputy Director, Indian art department, Sotheby's

**John Gittings** – Writer and journalist

**Jungeun Lee** –Chinese fine art department, Sotheby’s  
**Sylvain Levy** – Collector, DSL Collection, Paris  
**Partha Mitter** – Art historian, modern Indian art  
**Qu Leilei** – Artist, Chinese painting and calligraphy  
**Mary Ginsberg** – British Museum curator  
**Aurogeeta Das** – Expert on Indian art  
**Virginie Syn** – Managing Director International, Pearl Lam Galleries  
**Wang Chunchen** – Curator CAFA Museum, Beijing  
**Jane Portal**– Keeper, Asian department, British Museum  
**Pamela Kember** – Head of Arts and Learning, Asia House  
**Shezad Dawood** – Artist  
**Faiza Butt** – Artist  
**Marko Daniel** – Curator of Public Programmes, Tate Modern



## **ADMISSION TO THE PROGRAM**

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

## **PROGRAM FEES**

Full-time: £8,250

Part-time: £4,225

These fees are exclusive of the cost of the Paris and Brussels study trip.

Travel cost: £950