

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART 3367 Exhibition and Art Markets**

**No. of units: 3**

**Pre-requisite: VART2305 Art in the 20<sup>th</sup> Century I**

**Duration: 39 hours**

**Cluster: Visual & Material Culture (2012 Intake) / Experience Design (2014 intake and onwards)**

### **I.1. Course Description & Rationale (200–300 words):**

How is art effected and affected by exhibition cultures and art markets?  
Do exhibitions define art buying patterns? Or do buying patterns define exhibitions?  
These are key questions for the understanding of the art world, and need to be of core interest to the emerging artist breaking into the highly competitive art market place.

From the differing perspectives of both the public and the private sector, this course will provide navigation support and assessment of the contrasts and similarities of the sectors, discussing issues of wealth and value, consumption, and ownership.

To do so the course will extend the students knowledge of the history and theory of exhibitions, collecting, and the effect and impacts of the growing commercial art markets. It will further analyse the roles and restrictions of cultural policy and definitions of culture, in a local and global sense, and contextualise these frameworks for public and private sectors. Case studies of world leading galleries such as Tate Modern, MOMA and the Guggenheim will be studied to determine the meaning of 'blockbuster exhibitions' and the commercialisation of art as is evident through the marketing practice of exhibitions and their associated gift shop memorabilia.

The changing role of art and its exhibition will be examined, in terms of traditional associations of status, education and of art in an increasing commercial form as investment. Assessing the roles of gallery, dealer, auction house and buyer as the centre pin to driving and responding to market forces. These themes and topics will provide essential knowledge of the arts sector, reviewing the role of the public and private sectors in the advancement of the art exhibition.

## I.2. Course Content:

No.		Hours	%
1.	Introduction: Defining terms and meanings	3	5
2.	Collectors and collecting: A walk through history and theories of collecting and notable collectors	6	15
3.	Exhibition culture: Displaying art, theories, principles and curatorial decisions	9	25
4.	Public and private sectors: Cultural policy and private money will explore the contrasting roles and interplay between the differing sectors of the art market.	9	25
5.	Commercial art industry: The positions and systems of private galleries and auction houses and examining the 'value' of art both commercially and aesthetically	6	15
6.	Consuming art: Discussion of how art and its exhibition, in both the public and private sectors effect and affect education, exhibition, desire and ownership	6	15
		39	100

## I.3. Intended Course Learning Outcomes (CILOs):

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Analyse aspects of the consumption theory and practice of art as audience and collector;
2.	Discuss the position of private and public sector exhibition culture and art markets;
3.	Critically engage with concepts of value in both commercial and aesthetic terms;
4.	Reflect upon the affect and effect of art from exhibition and commercial markets to wider audiences; and
5.	Adhere to standards of professional practice and ethos.

*\* More may be added.*

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓		✓			
PILO1.2						
PILO2.1						
PILO2.2						
PILO2.3	✓	✓	✓	✓		
PILO3.1					✓	
PILO3.2					✓	

\*There may not be 6 CILOs, in which case, just leave columns empty.

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Formal lectures will demonstrate how to apply theoretical framework in analysing and interpreting artworks and encourage students to link theories with art practices.	1, 3, 5	18
2.	Small group discussions will be an integral aspect, arranged to help students familiarizing with the application of the concepts and theories with the museum gallery and auction house cultural context. The instructor will guide students through the processes and consequently encourage them to evaluate with appropriate means and confidence and to encourage students to articulate their interpretations of a range markets.	1-5	9
	Field trips to museums		6
3.	Small Group presentation requires students to partake in close analysis and research into specific and to analyse in terms of the themes and topics of the course.	1-5	6

\*More may be added.

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Research Project: Students are required to identify, interpret, analyse and contextualise questions and debates relating to art markets and exhibition, utilising all learning and skills.	40%	1-4

2.	Field trip reports and case study analysis require students to work both individual and peer groupings to assess specific issues and requires collaboration discussion research and interpretation.	30%	1-4
3.	<p>Professional Attitude:  Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	5

\*More may be added.

#### I.7. References:

Carrier, David. *Museum Skepticism: A History of the Display of Art in Public Galleries*. Durham: Duke University Press, 2006.

Ducan, Carol. *Civilizing Rituals: Inside Public Art Museum*. London: Routledge, 1995.

Greenberg, Reesa, et al. *Thinking about Exhibition*. London: Routledge, 1996.

Obirst, Hans-Ulrich. *A Brief History of Curating*. Zürich: JRP/Ringer, 2008.

O'Neil, Paul, ed. *Curating Subjects*. London: Open Editions, 2007.

Rand, Steven, and Heather Kouris, eds. *Cautionary Tales: Critical Curating*. New York: Apexart, 2007.

Robertson, Iain. *Understanding the International Art Markets*. London: Routledge, 2005.

Rugg, Judith, and Michèle Sedgwick, eds. *Issues in Curating Contemporary Art and Performance*. Bristol: Intellect, 2007.

Staniszewski, Mary Anne. *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*. Cambridge: MIT Press, 1998.

Tilghman, Benjamin R. *But is it art? The value of art and the temptation of theory*. Oxford: Blackwell, 1984.

Thompson, Don. *The \$12 million Stuffed Shark: The Curious economics of Contemporary Art*. London: Palgrave Macmillian, 2010.

Thornton, Sarah. *Seven Days in the Art World*. New York: W.W. Norton, 2008.

Townsend, Melaine, ed. *Beyond the Box: Diverging Curatorial Practices*. Banff: Banff Centre Press, 2003.

**I.8. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

**I.9. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

**I.10. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.