

Information on a Course
offered by School of Creative Media
with effect from Semester A in 2014 / 2015

Part I

Course Title: The Art Market: Transaction, Activism, Analysis

Course Code: SM6322

Course Duration: One semester (13 weeks)

Credit Units: 3

Level: P6

Medium of Instruction: English

Prerequisites: Nil

Precursors: Nil

Equivalent Courses: Nil

Exclusive Courses: Nil

Part II

Course Aims

This course aims to provide students with an analytical sense of the art market, its current players and operational mechanisms and strategies, as well as providing competent knowledge about the origins and theories of money, the nature of exchange, and how money and themes of exchange are manipulated by artists for aesthetic and ideological purposes. The course is primarily a philosophical investigation into value and ideology: using art and the art-market as a case-study. Focus in the latter half of the course will be directed toward marketing and computational modes of art-exchange (branding, collecting, memes, fairs, crowd-sourcing, appropriation, networked portfolios, crypto-currencies). By the end of the semester students should be able to identify and analyze the motivation and interests of the international and local art market, and to critique art that operates within and outside of the art-market. Emphasis will be placed on situating the artwork in social, economic and discourse practices. Attention will be distributed across traditional, conceptual, new-media, engaged, archival, participatory, virtual and

computational art.

Course Intended Learning Outcomes (CILOs)

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

No.	CILOs	Weighting (if applicable)
1.	Understand the contemporary international art market: origins, communities, roles.	
2.	Analyze and develop theoretical insights about the local art market.	
3.	Discuss artists whose work supports or critiques money, value and the art market.	
4.	Describe and theorize the discourse and methods used to commoditize art.	
*5.	Commit strongly to group-discussion and self-directed learning in order to continually refine insights and generate research material.	

* Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

Teaching and Learning Activities (TLAs)

(Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course)

CILO No	TLAs	Hours/week (if applicable)
CILO 1,4	Lectures and readings exploring the origins of money, art-market and range of economic-art practices from upscale art-fairs to artist-run centres.	
CILO 1,4	Lectures and readings about collectors, dealers, consultants, galleries, studios, museums, fairs, auctions, artist-run centres, engaged artists, activist projects, outsider art, data-driven art, etc....	
CILO 2,5	Site visits to different organizations in the local art market.	
CILO 3-5	Lectures on contemporary artists who manipulate, challenge and negotiate systems of value.	
CILO 3-5	Use of available internet tools for independent discovery and presentation of contemporary art that challenges and negotiates systems of value.	
CILO 1-5	Extensive in-class discussion of individual artworks and their strategies at exploring or exploiting value.	

Assessment Tasks/Activities

(Indicative of likely activities and tasks designed to assess how well the students achieve the CILOs. Final details will be provided to students in their first week of attendance in this course)

CILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1, 5	Research paper on a (preferably, international) artist, theorist, event or institution and its relation to economics or networks of the art market.		

CILO 2, 5	Presentation about a (preferably, local) venue, artist, art collector, art fair, art dealer, auction house, etc.		
CILO 3-5	Creative proposal for an artistic strategy of negotiating, challenging, manipulating and/or exploiting contemporary art-market.		

Grading of Student Achievement:

Refer to Grading of Courses in the Academic Regulations for Taught Postgraduate Degrees.

Examination duration: Nil

Percentage of coursework, examination, etc.: 100% coursework

Grading pattern: Standard (A+AA-...F)

Grading is based on performance in assessment tasks / activities

A. Research Paper

Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of ‘discovery’ lies in a student’s proactively turning theory into praxis, to transform course material into self-owned authorship.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	<ul style="list-style-type: none"> - Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field - Rich content, exceptional ability to integrate various resources into primary and secondary levels based on demand; - Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks - Evaluative judgments about existing research and demonstrate application of strong critical thinking skills - Strong ability to approach a text or a theme using a variety of theories and analytical tools - Strong organization of research findings with effective organization and procedural clarity at the same time demonstrating the importance of the process - Insightful suggestion of how the research findings may lead to future research - Creative extrapolation from theory into plausible praxis
B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> - Firm grasp of materials, ability to explain key concepts and assumptions - Adequate content, strong ability to integrate various resources into primary and secondary levels based on

			<ul style="list-style-type: none"> - demand; - Design and conduct research which is built on thorough knowledge of existing theoretical frameworks - Appropriate judgments about existing research and demonstrate application of critical thinking skills - Ability to approach a text or a theme using a variety of theories and analytical tools
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> - Comprehensive grasp of materials, able to explain key concepts - Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand - Design and conduct research which is built on knowledge of theoretical frameworks - Appropriate judgments about existing research - Weak ability to approach a text or a theme using a variety of theories and analytical tools
D	1.0	Marginal	<ul style="list-style-type: none"> - Loose grasp of materials, cannot explain key concepts - Weak content, with primary and secondary levels - Design and conduct research which is appropriate for the research objective - Marginal judgments about existing research - Poor ability to approach a text or a theme using a variety of theories and analytical tools
F	0.0	Failure	<ul style="list-style-type: none"> - Poor grasp of materials - Inadequate content, without primary and secondary levels - Fail to design and conduct research which is appropriate for the research objective - Fail to make reasonable judgments about existing research - Fail to approach a text or a theme using a variety of theories and analytical tools

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

B. Presentation

This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of ‘discovery’ lied in a student’ s self initiatives to conduct additional research and to personalize theories for her/his personal daily experience. Use of in-field on-site observational and interview techniques will be encouraged.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	<ul style="list-style-type: none"> - Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter - Rigorous organization, coherent structure, and

			<ul style="list-style-type: none"> systematic exposition with a strong sense of narrative - Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize
B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> - Adequate content with firm grasp of the material that informs the audience on a subject matter - Reasonable organization, balanced structure and composition - Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time- management
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> - Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter - Fair organization, weak structure and composition - Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management
D	1.0	Marginal	<ul style="list-style-type: none"> - Weak content, loose grasp of the general ideas with some knowledge of the subject matter - Poor organization, structure and composition - Poor presentation skills: marginal pronunciation, expression and diction, poor time-management
F	0.0	Failure	<ul style="list-style-type: none"> - Inadequate content, fail to identify the general ideas with knowledge of the subject matter - No organization, structure or/and composition - Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

C. Creative Proposal

Students should demonstrate ability to synthesize theory and artistic work in order to propose (and possibly implement) a creative proposal which operates as an intervention and/or critique of art-market/value. This work can take a diverse variety of forms as required. Dexterity with media and analytic grace will be rewarded.

Letter Grade	Grade Point	Grade Definitions	Description
A+ A A-	4.3 4.0 3.7	Excellent	<ul style="list-style-type: none"> - Exceptional originality and elegance of idea (theory, implementation and design) - Plausible clever timely insightful integration and/or critique of key concepts, theories, assumptions of the field - An innovative proposal which is firmly built on thorough knowledge of existing artworks and theoretical frameworks
B+ B B-	3.3 3.0 2.7	Good	<ul style="list-style-type: none"> - Reasonable originality and sophistication of idea - Insightful integration and/or critique of key concepts, theories, assumptions of the field - A well-designed proposal which is firmly built on

			competent knowledge of existing artworks and theoretical frameworks
C+ C C-	2.3 2.0 1.7	Adequate	<ul style="list-style-type: none"> - Some originality and structure to idea - Reasonable integration and/or critique of key concepts, theories, assumptions of the field - A clear proposal which displays some knowledge of existing artworks and theoretical frameworks
D	1.0	Marginal	<ul style="list-style-type: none"> - Unoriginal, unclear idea - Minimal integration and/or critique of key concepts, theories, assumptions of the field - A weak proposal which only vaguely refers to existing artworks and theoretical frameworks
F	0.0	Failure	<ul style="list-style-type: none"> - No or ill-defined idea - Sub-minimal resonance with key concepts, theories, assumptions of the field - Inept proposal which displays little knowledge of existing artworks and theoretical frameworks

Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III

Keyword Syllabus

Art market, history, collectors, art dealers, art fairs, art galleries, art consultants, auction houses, valuation, art editions.

Recommended Reading

Text(s)

Beuys, Joseph, and Johann Philipp Bethmann. *What Is Money?: A Discussion*. Forest Row: Clairview, 2010.

Bourriaud, Nicolas. *Relational Aesthetics*. Les Presse Du Reel, Franc, 1998.

Buskirk, Martha. *The Contingent Object of Contemporary Art*. 1st ed. The MIT Press, 2005.

Fiennes, Sophie and Slavov Zizek. *The Pervert's Guide To Ideology*, 2013.

Goetzmann, William N., and K. Geert Rouwenhorst. *The Origins of Value: The Financial Innovations That Created Modern Capital Markets*. Oxford University Press, 2005.

Graeber, David. *Debt: The First 5,000 Years*. First Edition. Melville House, 2011.

Lindemann, Adam. *Collecting Contemporary Art*. Köln; London: Taschen, 2006.

Marx, Karl, *Capital a Critique of Political Economy*. 1867.

Shell, Marc. *Art & Money*. 1st ed. University Of Chicago Press, 1995.

Simmel, Georg. *The Philosophy of Money*. Routledge, 2004.

Thornton, Sarah. *Seven Days In The Art World*. 1st ed. WW Norton, 2009.

Velthuis, Olav. *Talking Prices: Symbolic Meanings Of Prices On The Market For*

Contemporary Art. Princeton University Press, 2005.
Weschler, Lawrence. *Boggs: A Comedy of Values*. 1st ed. University Of Chicago Press, 1999.

Online Resources

“艺术界 LEAP.” <http://leapleapleap.com/>.

Art

Monetary objects: including electrum, wampum, cowries, sycees
Prehistoric art objects
Quentin Matsys, *The Martyrs* (1480)
Carravagio, *The Calling of Saint Matthew* (1599-1600)
Thomas Nast, *Milk Tickets for Babies, in Place of Milk* (1876)
Damien Hurst, *For the Love of God* (2007)
Roni Horn, *Gold Field* (1980–82)
Félix González-Torres, *Placebo – Landscape – for Roni* (1993)
KLF, *Burn a Million Quid* (1994)
Michael Landy, *Break Down* (2001)
Cesare Pietrolusti, *Eating Money – An Auction* (2007)
Frank Buckley, *Billion Euro House* (2011)
Richard Stallman, *The Free Software Definition* (1983 -)
Piksel Festival <http://www.piksel.no/>
Francis Alys *When Faith Moves Mountains* (2002)
Ai Weiwei, *1001 Chinese Visitors* (2007)
Renzo Martens, *Enjoy your Poverty* (2009-)
Otis Kay, *One Dollar Note* (1910s-)
Marcel Duchamp, *Tzanck Cheque* (1919)
JSG Boggs, *Boggs Notes* (1980s-)
Mathieu Beausejour, *Filth* (2007)
Mark Wagner, *Currency Collage* (2005-)
Micah Lexier, *I am the Coin* (2010)
David Shapiro, *Money is No Object* (2011)
Euripedes, *Iphigenia in Aulis* (408 BC)
Goya, *Portrait of the Duchess of Alba I*(1795)
Jeffrey Shaw, *Pig for Pink Floyd* (1977)
Ana Rewakowicz, *Conversation Bubble* (2006)
Rae Armantrout, *Money Shot* (2011)
Jalāl ad-Dīn Muhammad Rūmī (نذیر دلایلا، ج دمحم یمور)
The Beatles, *Money* (1963)
Yves Klein, *Zone of immaterial pictorial sensibility*, (1959)
James Turrell, *Roden Crater* (1970s –)
Ulay and Abramovic, *That Self* (1980)
Gabriel Orozco, *Crazy Tourist* (1991)
Kurt Hentschlagel, *Feed* (2005-6)
Marta de Menezes, *Decon* (2007)
Hennesy Youngman, *ART THOUGHTZ: Relational Aesthetics* (2011)

Andy Goldsworthy, Strangler Cairn (2011)
Andy Warhol, 200 One Dollar Bills (1962)
Ai Weiwei, Han Dynasty Urn with Cola Logo (1994)
Ai Weiwei, Dropping a Han Dynasty Urn (1995)
Guerrilla Girls, Public Service Messages (1987-)
Christophe Bruno, The Google AdWords Happening (2002)
Zeitguised, Kontaktschmelze (2002)
Aleksandar Maćašev, I don't want to be loved, I just want to be adored (2008)
Roumald Hazoumé, La Bouch du Roi, (2008)
H5, Logorama (2009) Lernert and Sander, Moving a Pixel (2010)
Brooke Singer, Swipe (2005) Tobias Revell, 88.7 (2011)
Tom Keene, Uncertain Substance (2011)
xkcd, Money (2011) occupyGeorge.com (2011)
Shing Tat Chung, The Superstitious Fund (2012)
Brad Troemel BSTJ (2008-)
Aaron Koblin, Ten Thousand Cents (2008)
Zoe Papadopoulou, Merger (2008)
Damien Hirst, Beautiful Inside my Head Forever (2008)
Victoria Stanton, Bank of Victoria (2008)
Denis Beaubois, Currency (2011)
Tobias Revell, New Mumbai (2011)
D. Nile, Money and Other Things (1987)
Ricardo Miranda Zúñiga, Nexum ATM (2003)
Takashi Murakami, Oval Buddha (2007)
Michael Asher, Untitled (1974) Installation Claire Copley Gallery
Robert Morris, Statement of Aesthetic Withdrawal (1963)
Edward Kienholz, 'For \$19.00' (1969)
Nur'ia Güell, Displaced Legal Application #1: Fractional Reserve (2012)
Nur'ia Güell, Deterrence (2011)
Nur'ia Güell, Intervention #1 (2011)
Hans-Peter Feldmann, Hugo Boss Prize at Guggenheim (2010)
Vanessa Place, Inc. <http://vanessaplace.biz/> (2013)
Dunne & Raby, Techological Dreams Series: No.1, Robots, (2007)