**ARTH 1505: Art and Money**

**Professor**: Douglas Fordham

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**Office Hours**: Tues. 11-12, Fri. 1-2, and by appointment

**Teaching Assistants**:

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**Course Overview:** In this introductory course, we will explore the fraught yet integral relationship between art and money, particularly in the history of Western art since the Italian Renaissance. Taught as a series of seven units, we begin each unit with an artistic concept or institution from our own day (such as the auction house, the museum, etc…), and then trace the origins and evolution of this institution through history. The goal of the course is to introduce students to the basic concepts and structures of the contemporary art world while grounding those institutions and developments in the history of art. Students will be evaluated on their understanding of these terms and institutions, while they are encouraged to develop their own, historically-grounded, judgments about the intersecting values of art and money.

**Brief Description of the Seven Course Units:**

1. **Patronage and Competition** – We begin with the Turner Prize in London as it operates today and then we examine the origins of the artist’s competition in Renaissance Florence and Rome.
2. **The Artist’s Studio** – We begin with the Japanese artist Murakami’s studio practice today and consider what it shares with studio practices in Baroque era Europe, particularly in relation to commissions, studio assistants, and sales.
3. **Artistic Training** – We begin with the “studio crit” as it is currently practiced in American art schools, and we compare it to artistic training in the eighteenth and nineteenth century academies of Western Europe and the United States. We consider the disavowal of money and patronage in both, and consider the implications of this.
4. **Auctions and Exhibitions** – We begin with the dominance of Christie’s and Sotheby’s in the global art market today and then we examine the emergence of both of these houses in eighteenth century England.
5. **The Museum** – We begin with a discussion of art museums in our area, including the Fralin Museum of Art, the Kluge Ruhe Museum, and the Virginia Museum of Fine Arts, and then we examine how art museums helped to define and support fine art from the early nineteenth century.
6. **Art Historians and Critics** – From the provocative writings of Clement Greenberg to the importance of *Artforum* today, the roles of artist, art historian, curator, and critic converged to reshape twentieth century art.
7. **Art Fairs and Globalism** – We begin with the Venice Biennale, and then explore evolving tensions between the local, the national, and the global in fine art.

**Textbook (available at University Bookstore)**:

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

New: $15.95

Used: $12.00

**Course Objectives:**

1. You will be able to identify basic terms and institutions that define the contemporary art world, and consider them in relation to historical precedents.
2. You will be able to describe some of the primary tensions between art and money since the Italian Renaissance.
3. You will practice writing about art and develop terms and concepts for doing so effectively.
4. You will articulate and refine your own aesthetic and monetary values, and consider how the arts might contribute to each.

**Course Requirements**:

1. **Lectures**: There will be two 75-minute lectures each week. Attendance at lectures is strongly encouraged. If you are not able to make lecture, I would recommend borrowing another student’s notes or discussing what you missed with your Teaching Assistant.
2. **Reading Assignments**: Readings are either in Thornton or they are posted as PDFs on Collab under Resources. Reading assignments are listed on the Activities grid of Collab for each week. You will get the most from each class if you complete each week’s reading by Tuesday morning.
3. **Discussion Sections**: Every student is required to sign up for and attend a weekly 50-minute discussion section. You must attend the section for which you have registered through SIS. Your section grade will be determined by your TA and it will include a section participation grade. **Section meetings begin the week of August 31.**

1. **Examinations:** There will be a midterm and a final exam. No exceptions will be made for the exams, unless it comes with the express permission of your Dean. Exams will cover material from the lectures, the readings, and the discussion sections, and study guides will be provided for both.
2. **Writing Assignments**: There will be two short writing assignments with details to follow.
3. **Grading:** Discussion section: 20%

Midterm 20%

 Writing Assignment 1 10%

 Writing Assignment 2 15%

 Final Exam 35%