

Art Market and the Diffusion of Art Heritage

Code: 100555
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	0
2500239 Art History	OT	4	0

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Other comments on languages

Usually, the class is held in Spanish serving Erasmus students. The class is held in Spanish or Catalan according to the group's request

Prerequisites

No prerequisites are required

Objectives and Contextualisation

Introduction to the ecosystem of the art market: galleries and collecting, cultural institutions and policies, the cultural press and art criticism. Special attention to the case of Barcelona

Competences

- Art History
- Demonstrating they have basic knowledge of museology and museography, as well as the current problems about conservation and restoration of artistic heritage.
 - Designing, producing and spreading management projects of artistic heritage.
 - Organising educational projects in various levels of the learning of Art History, applying the instrumental knowledge related to the discipline.
 - Organising the curator of exhibitions of permanent and temporal nature.
 - Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
 - Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
 - Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing basic concepts of museology and museography.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the current or past debates about management, conservation, restoration and documentation systems of the artistic heritage.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the arrangements and international, state and autonomic principles related to the management of the artistic heritage.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
9. Communicating orally an artistic imagery using the appropriate terminology.
10. Contrasting the various legal frameworks of the artistic heritage.
11. Contrasting the various legal frameworks that can be applied to a practical case of management, documentation and conservation of the artistic heritage.
12. Coordinating working teams, developing conflict resolution and decision making abilities.
13. Designing a museographic programme.
14. Designing and applying education programmes in the different fields of Art History.
15. Designing programmes of temporal and permanent expositions, including the programming of activities of educational nature for school and family audiences.
16. Designing, producing, disseminating and commercializing a cultural product.
17. Drawing up reports of artistic specialisation.
18. Drawing up restoration reports of the architectonic and artistic heritage.
19. Engaging in debates about historical facts respecting the other participants' opinions.
20. Explaining the specific notions of the History of Art.
21. Planning and applying museographic projects and programmes, using the acquired knowledge about museology.
22. Producing a project of management and conservation of the artistic imagery.
23. Producing catalogue sheets and inventory of the architectonic or artistic heritage.
24. Using the acquired knowledge in the elaboration of files, reports and rulings related to the conservation, documentation, and dissemination of the artistic heritage (cataloguing, inventory, restoration reports, artistic specialisation).

Content

Ecosystem of the arts: institution, market and media.

THE ART GALLERY: The crisis of the Academy and the origins of the art market: the Salons, the galleries and the birth of modern art. The great French dealers.

The ART MARKET IN BARCELONA: The export of the Paris model and the birth of the galleries in Barcelona.

Formation and origins of the Barcelona art market (1877-1936): Sala Parés, Santiago Segura and Josep Dalmau. Development of the contemporary art market (1939-1970): The postwar period, the art of black market and the recovery of activity in Barcelona: the Layetanas. Towards a new gallery model: Sala Gaspar and René Metras. The market boom (1970-2000). The 70s and alternative rooms. Eude, Ciento, Salvador Riera, Joan Prats. The 80s and the speculative spiral. New galleries nuclei. The last decades: a new generation of dealers.

THE ARTISTIC INSTITUTION: Museums, art centers and cultural infrastructure. The first museums of contemporary art. From the Kunstmuseum to the Kunsthalle.

BARCELONA ARTISTIC CENTERS: Cultural cartography of the city and historical evolution. General and artist museums. Centers of art and culture. Private foundations The impact of the policies of the Administration of promotion of contemporary art. Fairs and auctions.

THE DIFFUSION OF ART: criticism and cultural press. The mediators: critics, curators and directors of

centers.

THE CULTURAL PRESS IN SPAIN. Analysis of the media.

Methodology

The teacher will teach the general contents of the syllabus with the support of visual and textual material. The student will perform a series of practices as a complement to class work.

The teaching methodology and the evaluation proposed in the guide may undergo some modification subject to the onsite teaching restrictions imposed by health authorities.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Theoretical classes	37	1.48	3, 5, 2, 7, 6, 8, 9, 11, 10, 16, 23, 20, 17, 18, 24
Type: Supervised			
COLLECTIVE WRITTEN WORK ON AN ART CENTER / MUSEUM	36.25	1.45	
INDIVIDUAL WRITTEN WORK ON ART FAIRS / AUCTION HOUSES / MAGAZINES	36.25	1.45	3, 5, 2, 8, 9, 16, 20, 19
TUTORIES	2.75	0.11	3, 5, 7, 6, 8, 9, 11, 13, 16, 20

Assessment

- Analysis of fairs/art auctions Individual practice 20%
- Analysis of a museum or art center. Collective practice Written work and exhibition in class. 30%
- 50% Exam

Observations:

Students will obtain a "Not assessed/Not submitted" course grade unless they have submitted more than 30% of the assessment items

REVIEW: at the moment of realisation of each activity evaluative, the teacher will inform the students of the procedure and date of review of the qualifications

RECOVERY: those students who do not pass any of the tests or do not deliver in due time will only have to recover the part not approved or not presented

PLAGIARISM AND IRREGULARITIES: in the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

VIRTUAL TEACHING: In the event that the tests and the course cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained).

Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
EXAMINATION	See percentages below	2	0.08	1, 3, 4, 5, 2, 8, 9, 16, 20, 19, 21, 24
ORAL EXHIBITIONS	Percentages described below	5.75	0.23	1, 3, 4, 5, 2, 7, 8, 9, 10, 12, 13, 23, 20, 19, 21, 22, 17, 18, 24
WRITTEN PRACTICES	See percentages below	30	1.2	1, 3, 4, 5, 2, 6, 8, 9, 11, 12, 14, 15, 16, 23, 20, 19, 21, 17, 18, 24

Bibliography

- JUAN ANTONIO RAMÍREZ, *Ecosistema y explosión de las artes*, Anagrama, Barcelona, 1994
- RAYMONDE MOULIN, *L'artiste l'institution et le marché*, Flammarion, Paris, 1992
- RAYMONDE MOULIN, *El mercado del arte. Mundialización y nuevas tecnologías*, La Marca Editora, Buenos Aires 2017
- JAUME VIDAL OLIVERAS, *Galerisme a Barcelona 1877-2012. Descubrir, defensar, difondre l'art*. Ajuntament de Barcelona/Art Barcelona, 2012. (There is also a Spanish / English version)

Software

If a specific program is needed, it will be notified in a timely manner