

CAH3538: PATRONAGE AND ART MARKET

Effective Term

Semester A 2022/23

Part I Course Overview

Course Title

Patronage and Art Market

Subject Code

CAH - Chinese and History

Course Number

3538

Academic Unit

Chinese and History (CAH)

College/School

College of Liberal Arts and Social Sciences (CH)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

CTL3538 Patronage and Art Market

Exclusive Courses

Nil

Part II Course Details

Abstract

This course will introduce students to the fundamental knowledge of the history of patronage, the art market and the larger institutional network that supports and promotes art. Adopting interdisciplinary approaches, this course aims at giving

students an opportunity to think critically about the economic aspect of art as well as the relationship between aesthetic value and the economics of the marketplace. Focusing on China, North America and Europe, throughout the course we will explore issues such as the roles of religion, court and state in the patronage system, impacts of marketplace on artistic styles, questions of price determination, the globalisation of art market, and the discursive practices of art consumption.

Course Intended Learning Outcomes (CILOs)

CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Explain the historical development of patronage and art market.		x	
2	Explain the relation between aesthetics and economics.	x		
3	Identify and discuss selected artists and how art and business interrelated in specific historical periods and places.		x	
4	Evaluate critically works of art from economic perspectives.			x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Teaching and Learning Activities (TLAs)

TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures	Lectures will introduce the background, methodologies, cases, context and development of art patronage and art market.	1
2	Reading	Book chapters and articles related to the topic	2
3	Tutorial presentations	Group discussion and presentations.	4

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	Essay An essay on any topic (s) introduced in the course. (1,500-3,000 words)	1, 2, 3, 4	50	
2	Group Presentation Students are required to give a in-depth presentation on a topic	2, 3, 4	40	
3	Classroom participation, attendance, attitude	4	10	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

Essay

Criterion

An essay on any topic (s) introduced in the course. (1,500-3,000 words)

Excellent (A+, A, A-)

1. Excellent command of general historical knowledge about patronage and art market.
2. Excellent understanding of key issues in patronage and art market.
3. Excellent demonstration of research skills as well as critical ability in achieving independent views.
4. Excellent presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.

Good (B+, B, B-)

1. Good command of general historical knowledge about patronage and art market.
2. Good understanding of key issues in patronage and art market.
3. Good demonstration of research skills as well as critical ability in achieving independent views.

Fair (C+, C, C-)

1. Good presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.
2. Adequate command of the course content.
3. A certain degree of understanding of key issues in patronage and art market.

Marginal (D)

1. Fair demonstration of research skills as well as critical ability in achieving independent views.
2. Acceptable presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.
3. Familiarity with the subject matter.

Failure (F)

1. Marginal command of course materials, with the ability to describe a few important issues in patronage and art market.
 2. Marginal ability and skills in conducting research work.
 3. Weakness in expressing oneself clearly and effectively.
-

Assessment Task

Group Presentation

Criterion

Students are required to give a in-depth presentation on a topic

Excellent (A+, A, A-)

1. Excellent command of general historical knowledge about patronage and art market.
2. Excellent understanding of key issues in patronage and art market.
3. Excellent demonstration of research skills as well as critical ability in achieving independent views.
4. Excellent presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.

Good (B+, B, B-)

1. Good command of general historical knowledge about patronage and art market.
2. Good understanding of key issues in patronage and art market.
3. Good demonstration of research skills as well as critical ability in achieving independent views.

Fair (C+, C, C-)

1. Good presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.
2. Adequate command of the course content.
3. A certain degree of understanding of key issues in patronage and art market.

Marginal (D)

1. Fair demonstration of research skills as well as critical ability in achieving independent views.
2. Acceptable presentation skills and linguistic competence in expressing one' s ideas clearly and effectively.
3. Familiarity with the subject matter.

Failure (F)

1. Marginal command of course materials, with the ability to describe a few important issues in patronage and art market.
2. Marginal ability and skills in conducting research work.
3. Weakness in expressing oneself clearly and effectively.

Assessment Task

Classroom participation, attendance, attitude

Criterion

This part will grade on attendance rate and performance in learning activities. Students require attending lectures, tutorials. They have to respond to questions and finish five minute summaries in lectures. They also require to actively participate in discussions and express their ideas in tutorials. Students have to show their pre-class preparation.

Excellent (A+, A, A-)

- Excellent in-class participation, positive listening, ability to simulate class discussion and comment on other points.
2. Excellent pre-class preparation and familiarity with peer reports and other materials.

Good (B+, B, B-)

1. Good in-class participation, positive listening, ability to initiate class discussion and comment on other points.
2. Good pre-class preparation and familiarity with peer reports and other materials.

Fair (C+, C, C-)

1. Adequate in-class participation, listening comprehension, ability to participate class discussion and comment on other points.
2. Adequate pre-class preparation and familiarity with peer reports and other materials.

Marginal (D)

Marginally satisfies the basic requirements of the participation.

Failure (F)

Fail to meet minimum requirements of participation

Part III Other Information**Keyword Syllabus**

Art Patronage, Artists and Patrons, Collection, Art market, economic of art, guild, art world, Art and Commerce, art trade, Art consumption, Taste, Court Patronage, State Patronage, Gallery-critic system, Symbolic capital, Economic capital, Cultural capital, Globalisation

Reading List**Compulsory Readings**

	Title
1	Cahill, James. <i>The Painter's Practice: How Artists Lived and Worked in Traditional China</i> . New York: Columbia University Press, 1994.
2	Cahill, James. <i>Pictures for Use and Pleasure: Vernacular Painting in High Qing China</i> . Berkeley, Los Angeles and London: University of California Press, 2010.
3	Crane, Diana. <i>Avant-Garde Art and Social Change: The New York Art World. 1940-1985</i> . Chicago: University of Chicago Press, 1987.
4	Da Marchi, Neil and Goodwin, Craufurd D. W. eds. <i>Economic Engagements and the Arts</i> . Durham and London: Duke University Press, 1999.
5	Ebrey, Patricia Buckley. <i>Accumulating Culture: the Collections of Emperor Huizong</i> . Seattle: University of Washington Press, C 2008.
6	Faith, Nicholas. <i>Sold: The Rise of the House of Sotheby</i> . New York: Macmillan Publishing Company, 1985.
7	Goodwin, James ed. <i>The International Art Markets: The Essential Guide for Collectors and Investors</i> . London and Philadelphia: Kogan Page Ltd., 2008.
8	Grampp, William D. <i>Pricing the Priceless: Art, Artists, and Economics</i> . New York: Basic Books, c. 1989.
9	Heilbrun, James. <i>The Economics of Art and Culture</i> . Cambridge: Cambridge University Press, 2001.
10	Hsu, Ginger Cheng-chi. <i>A Bushel of Pearls: Painting for Sale in Eighteenth-century Yangchow</i> . Stanford: Stanford University Press, c. 2001.
11	Lee, Hui-shu. <i>Empresses, Art, & Agency in Song Dynasty China</i> . Seattle and London: University of Washington Press, 2010.
12	Li, Chu-tsing ed. <i>Artists and Patrons: Some Social and Economic Aspects of Chinese Painting</i> . Kansas: Nelson-Atkins Museum of Art and University of Washington Press, 1989.
13	Lytle, Guy Fitch and Orgel, Stephen eds. <i>Patronage in the Renaissance</i> . Princeton: Princeton University Press, 1981.
14	McAndrews, Clare. <i>The Art Economy: An Investor's Guide to the Art Market</i> . Dublin: The Liffey Press, 2007.
15	McAndrews, Clare ed. <i>Fine Art and High Finance</i> . New York: Bloomberg Press, 2010.
16	Moulin, Raymonde. <i>The French Art Market: A Sociological View</i> . Translated by Arthur Goldhammer. New Brunswick and London: Rutgers University Press, 1987.
17	Nelson, Jonathan K. and Zeckhauser Richard J. eds. <i>The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art</i> . Princeton and Oxford: Princeton University Press, 2008.
18	North, Michael. <i>Art and Commerce in the Dutch Golden Age</i> . Translated by Catherine Hill. New Haven: Yale University Press, 1997.

19	O' Malley, Michelle. <i>The Business of Art: Contracts and the Commissioning Process in Renaissance Italy</i> . New Haven and London: Yale University Press, 2005.
20	Thomas, Anabel. <i>The Painter' s Practice in Renaissance Tuscany</i> . New York: Cambridge University Press, 1995.
21	White, Harrison and Cynthia White. <i>Canvasses and Careers: Institutional Change in the French Painting World</i> . Chicago: University of Chicago Press.

Additional Readings

	Title
1	Nil