

# MASTER'S DEGREE PROGRAMS

*London, New York & Online*

Sotheby's  
INSTITUTE OF ART

September 2025–2026



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# Letter from the Directors

**Sotheby's Institute of Art is excited to introduce you to our MA programs. Whether you are seeking a career in the worlds of art or of luxury, it is truly a unique time to pursue an education and prepare to become the professional of tomorrow.**

In this period of rapid change, our programs allow you the opportunity to reflect on the past, present, and future of distinctive industries, and to map out what your contribution is going to be. Our degrees aim to provide you with the breadth of knowledge, skills, and expertise that you will need to develop a satisfying and successful career in extraordinarily dynamic environments.

Our programs combine academic rigor with hands-on, practical experience; engagement with a huge array of insiders and professionals; and a focus on helping you discover where you want to be and how to go about getting there. Our curricula range widely, and there is much scope for students to tailor their own course of study and research to their particular interests. In response to recent developments our programs also include a renewed emphasis on technology, diversity, and sustainability, and we have created new extra-curricular opportunities in journalism, entrepreneurship, and art practice. Our Careers Service is here to help you gain valuable work experience, identify your strengths, and then match those strengths to the emerging opportunities. Our community of treasured alumni is vast and ever-expanding. They are united by their passion for art or luxury, expertise in a range of professional fields, and experience with us. They can be found in every corner of the art world.

As a Sotheby's Institute student, you will acquire the tools, skills, and knowledge to pursue your own pathway in shaping the future of art, luxury, and culture. We look forward to helping you on your journey into these worlds.

**Jonathan Woolfson and Ann-Marie Richard**

Director

Sotheby's Institute of Art

# STUDENT LIFE

**Learning and exploration happen both within the classroom and outside of it. Student life is all-encompassing and projects arise both with peers and autonomously as inspiration is ever-present.**

Students engage in real-world issues which reflect key moments of our time. In the recent past, Sotheby's Institute MA in Contemporary Art students and alumni collaborated with Fine Art students at Chelsea College of Art and Design to raise funds for humanitarian relief in Ukraine. A charity auction was held in London and included live performances and talks, with a silent auction and a raffle of art made by more than fifty of London's most promising emerging artists. The show Postcards from Isolation posed the question - "How can artists and art historians work together when they are isolated from each other?". Each initiative demonstrated the breadth, ingenuity, and compassion of our students.

Another student project, MADE IN BED, is an art magazine and website independently run and produced by students from Sotheby's Institute of Art in London and New York. It provides global insight into the art world through a vast range of perspectives, research, and creative endeavors of the Institute's own student body and alumni. The name itself is taken from London's iconic Bedford Square, referencing the home of the Institute's London campus, where most students can be found furthering their knowledge, writing articles, engaging in international discourse, and exploring new frontiers.



# Libraries

As advanced education centers of excellence, both Sotheby's Institute campuses have specialist libraries known throughout the art world as repositories of art and business scholarship.

Serving as a resource for graduate and professional research and at the heart of both campuses, students and alumni have full use of the libraries in London and New York as study centers and places for research and collaboration.

Sotheby's Institute of Art count in-house libraries at both the London and New York campuses. Our head librarians are keepers of approximately 11,000 physical books in New York and 13,000 in London, over 300,000 e-books and subscriptions to over 140 electronic databases, ranging from full-text databases such as JSTOR, Ebsco and ProQuest to auction results and art market databases as well as art business analytics.

In addition to the specialist nature of the library collections, students have access to research libraries located across the metropolises including London's Senate House Library, the National Art Library, and the British Library, one of the biggest reference libraries in the world. In New York, our students have access to The Frick Art Reference Library, the Watson Library at the Metropolitan Museum of Art, the Smithsonian Cooper-Hewitt National Design Library and the Art and Architecture Division at the New York Public Library.

## *Library Statistics*

### *New York*

#### **BOOKS**

Over 11,000 books including monographs and exhibition catalogues, covering subjects from throughout the history of art, art business, and professional practice.

#### **PERIODICALS**

Over 80 subscriptions to print periodicals covering the subjects of art history, criticism, and business; access to millions of scholarly articles via full-text electronic databases including JSTOR and the full suite of ProQuest databases.

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### *London*

#### **BOOKS**

Over 13,000 titles onsite.

#### **DISSERTATIONS**

The library holds over 2000 MA dissertations.

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### *Online*

#### **RESOURCES**

Students have access to Lexis/Nexus and important professional art market resources such as Artnet and ArtPrice plus hundreds of thousands of ebooks via ProQuest eBook Central.

# FIELD STUDY

Students set off around the globe exploring established and emerging markets during key events with a curated itinerary ranging from art fairs to artist studios, and private collections. Field study is a hallmark of the Master's programs and allows graduate students to interact with the diverse world of art while networking with your peers, professors, and art world professionals.

It is required of every Sotheby's Institute of Art student to participate in two field studies before graduating. One field study is offered each semester, including during the thesis. In addition to the trip, there is a mandatory 1.5-credit course students must complete, which prepares students for a more enriching experience prior to departure.

Space on the field study trips is limited each semester, which means students must inquire about enrollment and adhere to deadlines to be considered for participation.

## PAST FIELD STUDY DESTINATIONS INCLUDE:

- Marrakesh & Madrid
- Venice & Turin
- Amsterdam & Maastricht
- Rome & Paris
- Hong Kong

Please note there is an additional travel fee associated with each field study trip along with the 1.5-credits of tuition for the field study course.

# ENTERPRISE STUDIO

The Enterprise Studio exists to foster and support a community of innovators in the art and creative industries through the combination of workshops, 1:1 mentoring, and access to industry experts. The Enterprise Studio was born out of a need and demand to infuse the graduate art professional program with best practices. Enterprise Studio is both local and global. Students and alumni worldwide are supported and anchored in two leading art and entrepreneurial centers, New York & London. Our graduates have started leading art-technology companies, crypto-focused art companies, cutting-edge galleries, data-centric art companies, and leading not-for-profits.

Students who intend to launch a business shortly after their studies may participate in the annual Enterprise Studio Competition – The Gavel. The students accepted are supported as they develop their business idea over the course of the academic year, with close access to mentors who advise them as they shape their plans from ideation to execution. The winners of The Gavel receive significant support to grow their business.

ELSA ÅKESSON

# Spongy Bags



Winner of The Gavel start-up pitch competition in 2022 for her business idea of improving how art is packaged for shipment and storage, Elsa Åkesson's trajectory towards a career in the arts started in a business school in Madrid. Åkesson later moved to London to pursue her passion for art and saw Sotheby's Institute of Art as the ideal place to elevate her professional vision.

As an artist herself, she is represented by galleries. Her environmentally friendly art packaging Spongy Bags, are already making their mark having been included in the recommendations of the Gallery Climate Coalition.

Åkesson's idea for Spongy Bags began after noticing that sending pieces internationally and preparing artwork for fairs was a tiring process, and often environmentally wasteful.

The soft-cushioned bags can accommodate art of different shapes, sizes, and media; and are made from 70% sustainable material that replaces single-use wrapping materials, reduces

packing time, and protects artworks in a presentable product.

"If I could do it all over again, I definitely would. I have such fond memories of Sotheby's Institute and I feel as if it's not over yet!"

**Elsa Åkesson**

MITHRA STEVENS

# smART LOGISTICS



Mithra Stevens is the brilliant mind behind smART LOGISTICS and winner of the 2023 Gavel competition. With a passion for sustainability in the art world and inspired by her MA in Art Logistics, Mithra envisioned a game-changing platform to measure and reduce the carbon footprint of the art world.

smART LOGISTICS (sustainably managed art logistics) offers a comprehensive solution based on the renowned Greenhouse Gas Protocol criteria, continuously updated with the latest UK government policies on emissions reporting. By providing real-time integrated sustainability advice and cutting-edge technology suggestions, smART LOGISTICS empowers cultural organizations to future-proof their operations. Users can securely log and store emissions data, identify carbon-intensive areas, and establish connections within a green supply chain

for impactful reductions.

Mithra's journey at Sotheby's Institute of Art, along with insights from industry professionals, fuelled the development of smART LOGISTICS which is fostering a greener and more sustainable art world.

"Most of the connections I made were through Sotheby's Institute lectures throughout my degree. The extensive network I established during the one-year program helped bring smART LOGISTICS to fruition. I am grateful for the opportunity to learn from individuals actively working in the industry."

**Mithra Stevens**



## Career Services

The Career Services office provides all Master's degree students with customized services and professional development support, and works closely with employers seeking students and alumni for internship and job opportunities. Career Services works with MA students to formulate career goals and develop tools and strategies to position themselves for target art market opportunities. Services include one-on-one confidential and impartial sessions with our experienced Career Advisors customized to meet each student's individualized needs. There are countless opportunities to network with our global alumni population through alumni panels, alumni-student networking events, and employer round-tables & career fairs. Students can also access job boards with internship and job opportunities from a global network of art world employers.

Career Services work with master's degree students to shape career objectives and equip them with tailored strategies for success in the art market. Our offerings include personalized, confidential consultations with Career Advisors and access to a multitude of job opportunities worldwide through our internship and job boards.

The Institute also fosters connections with the extensive alumni network through events such as alumni panels, networking events, and an annual careers fair on both campuses, promoting valuable networking opportunities.

## Alumni Relations

Graduates and current students of Sotheby's Institute of Art have access to a worldwide network of over 8,000 alumni that are active in all areas of the art world.

Graduates receive access to a variety of benefits and services through Alumni Relations, whether they are seeking to renew friendships, meet fellow alumni in different fields, obtain professional advice or recommendations, or are searching for new career opportunities. We are delighted to celebrate our accomplished global network of alumni.



## OUR CAMPUSES

# London

**As the birthplace of Sotheby's Auction House and a hub for entrepreneurial dynamism, London is a city which fuses classic with contemporary and edgy with eclectic. From baroque balustrades to bold, brutalist architecture and an air of refined modern elegance, London is a place for exploration and inspiration. History is quite literally around every corner within this giant metropolis and provides the perfect backdrop for ideation and academia.**

Nestled within Bloomsbury and part of one of the best-preserved Georgian squares in London, Bedford Square, Sotheby's Institute of Art - London is surrounded by a wealth of culture and notable neighbors including Sotheby's Auction House, the National Gallery, the National Portrait Gallery, and the Royal Academy of Arts. In addition to their studies, Institute students are fully immersed in the London art scene through visits to museums, art fairs, galleries, private collections, and artist studios, creating a fulfilling and engaging experience both inside and outside the classroom.

*All Master's degree programs at Sotheby's Institute of Art - London are validated by The University of Manchester, the first and foremost of the English civic universities and part of the esteemed Russell Group.*



MASTER OF ART IN

# Art Business

**Become an art business expert through the in-depth exploration of art markets and management.**

The Master's degree in Art Business offers a unique opportunity to study the art market right at the hub of the cultural and commercial art world.

It provides students with an academic but highly practical understanding of those areas considered most important by art world professionals and employers: finance and management; law and ethics; and global art market dynamics. The MA in Art Business provides students with the necessary theories and skills to enable them to develop both a critical and practical understanding of art business. Students are also equipped with the necessary mathematical skills to enable them to engage in sophisticated financial analysis and business planning. Balancing academic rigor with real-world applications in an engaging learning environment with privileged access to key art institutions, this program equips graduates with the skills and knowledge in art markets and business management, entrepreneurship, valuation, art law, and collecting. Graduates of this program will thus emerge with the ability to place the art object within both its aesthetic and commercial context, and to discuss the legal/ethical implications of its historical provenance and current location.

Art Business is offered on the New York and London campuses, and also as a fully online, part-time option, for students with work or family commitments that preclude the option of moving to London or New York.

# Academic Structure

## The MA in Art Business was the first program of its kind and our innovative curriculum continues to set the industry standard.

The Master's degree is awarded for 120 taught credits across two semesters, as well as the completion of a 60-credit dissertation over the course of an additional semester.

The first two semesters are intensively taught on three to four days per week. All students attend lectures, usually followed by a one-hour seminar or workshop. After seminars, students have access to tutors for individual instruction. In the first semester, Art Futures (15 Credits) brings students from different MAs together for an exploration of the art world of the future, with particular emphasis on technology, sustainability, inclusion and the politics of cultural property (restitution). In Professional Practice (15 credits) students are introduced to professional art world skills and career options and to a variety of research methodologies within the field of art business. During the program, specialist electives can be chosen from across all Institute Master's programs, allowing a student to build a personalized Master's profile. Students take two 15-credit electives across a variety of offerings for deeper expertise or to develop specialties. Core units (60 credits) for the Art Business degree include Art Business: Management and Finance and The International Art World

For the MA degree, students must complete the 60-credit dissertation in their third semester. During this final semester, there is no formal teaching, with students researching their dissertation topics under the guidance of individual supervisors. At the start of the program, students are allocated a personal tutor who supports their academic and personal development throughout. Lectures are given by members of the faculty as well as by consultants whose main work is within the art world, thus facilitating networking opportunities.

## CAREERS

The MA in Art Business prepares graduates for a wide range of art world careers in both the commercial and not-for-profit sectors. These include, but are not limited to: art advisory (company and freelance), galleries (public and private), auction houses, art insurance, art finance, banking, art marketing, art journalism, interior design, the jewelry trade and the ever expanding market for luxury collectibles.

## COMMUNITY

Institute students come from all over the world, from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"The MA Art Business program at Sotheby's Institute inspired me to explore contemporary art, dream big, and nurture my confidence in international cross-cultural networking, which gave me the encouragement to find my path in the art business world."*

**Laura Peh '17**

Founder & Creative Director of Cinnamon Art Publishing

LONDON

# Master of Art in *Contemporary Art*

**Develop your expertise in artsince the 1960s, examining the key movements, artistic tendencies, practices, and debates that have informed all aspects of contemporary art.**

The MA in Contemporary Art is the longest-running specialized Master's program of its kind in the world. Established in 1991, it focuses on art in the period from 1968 to the present, with strands on art history, curatorial studies, and critical theory, and a strong emphasis throughout on professional career development. The program covers developments in contemporary art from around the world, examining a broad range of artistic practices and institutional structures, from the highly established to the most innovative. The program is designed for those who are fully committed to the study of contemporary art and who intend to pursue careers in the field. Graduates of this program have gone on to work at museums, commercial and not-for-profit galleries, auction houses, consultancies, journals, international art fairs, and universities.

# Academic Structure

**This program is unique in combining rigorous academic study of contemporary art with the acquisition of skills of professional practice.**

The Master's degree is awarded for 120 taught credits across these two semesters, plus the completion of a 60 UK credit research or practice-based dissertation in the third and final semester.

The program takes London as its immersive case study for learning about contemporary art in the period from 1968 until now. The teaching has four main strands: Global Practices and Debates, Critical Theory, Medium and Art Worlds, taught across two 30 credit units, *1968-1990s* and *1990s to Now*. Learning from distinguished faculty and specialists in lectures, seminars and workshops, and on visits in London and internationally, students acquire deep knowledge of the art of this period and its potentialities in the present moment.

On the 30 credit core units, students undertake assignments that help them develop high-level postgraduate skills of research and writing.

On Professional Practice (15 credits), assignments simulate "real world" tasks and scenarios, such as exhibition installation plans, museum catalogue entries and exhibition reviews. Students learn from both leading academics and from contemporary art world professionals in the classroom and in the field, and evolve into sophisticated arts graduates distinguished by their depth of knowledge and range of professional skills.

The first semester includes *Art Futures* (15 credits) which brings students from three of the MA programs together for an exploration of the art world of the future with particular emphasis on technology,

sustainability, inclusion, and the politics of cultural property (restitution). And, in the second half of semester two, students take two electives (15 credits each) from a broad offering reflecting the specialisms of all the Master's programs (including the vocational Workplace Elective). This enables each student to build a personalized Master's profile.

The first two semesters are intensively taught in-person on four days per week (occasionally five). For the third and final semester students research and write a Research or Practice-based Dissertation under the guidance of an individual supervisor. Alternatively, they may apply to transfer to our New York campus to research and write their Capstone Project and to pursue core studies in either Art Business or Historic Art and Design.

## CAREERS

Whilst a majority of graduates chose to work in private sectors — commercial galleries, auction houses, art fairs, and consultancies— a significant number also work in private foundations, public museums, and not-for-profit organizations. Alumni have also acquired positions in academe as lecturers, researchers, and professors and a significant number have gone into online art publishing, another area of growth in the art world today.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"I feel very privileged to have embarked on the MA in Contemporary Art program at the Sotheby's Institute in London. Under the tutelage of the distinguished lecturers, we learned that Contemporary art is about learning to see what isn't already visible in society and the world around us. However, the most important contribution was that the program prepared us to be critical thinkers and responsible citizens of the world."*

**Wilber Daniel Cenicerros '19**  
Independent Art Consultant

LONDON

# Master of Art in *Fine & Decorative Art & Design*

**INTEGRATED STUDY OF HISTORIC ART AND DESIGN**

**Become an art connoisseur, developing an intimate understanding and contextualization of the history, materials, processes, and techniques, that contribute to the cultural and financial value of a work of art.**

The MA in Fine and Decorative Art and Design established the model for Sotheby's Institute's rigorous and teaching intensive MA programs. Tracing its origins back to the Works of Art course founded in 1969, it offers an in-depth exploration of connoisseurship and the integrated study of fine and decorative art and design, based on case studies drawn from the late Renaissance to the middle of the twentieth century. Issues examined include style, materials and techniques, copies and revivals, but also investigation of patterns of patronage, collecting, and a consideration of the historical and contemporary art market for a range of fine and decorative art and design objects. The program is aimed at students who seek to be immersed in the study of a wide range of artworks and objects, and who intend to pursue a career within the professional art world whether as an auction house expert, dealer, art advisor, curator or academic. The MA in Fine and Decorative Art and Design's equivalent program in New York is the MA in Historic Art and Design.

# Academic Structure

## MA in Fine and Decorative Art and Design students analyze a range of predominantly European objects dating from the Renaissance to the mid-twentieth century.

The Master's degree is awarded for 120 taught credits across two semesters, as well as the completion of a 60-credit dissertation over the course of an additional semester.

In the first semester, Art Futures (15 Credits) brings students from different MAs together for an exploration of the art world of the future, with particular emphasis on technology, sustainability, inclusion and the politics of cultural property (restitution). In Professional Practice (15 credits) students are introduced to professional art world skills and career options and a variety of research methodologies within the field of historic art and design. During the program, two 15-credit specialist electives can be chosen from across all Institute Master's programs, allowing a student to build a personalized Master's profile.

Core units for the Fine and Decorative Art and Design degree are Fine and Decorative Art: Production and Patronage, and Art and Design: Modernity and Modernisms (30 credits each). These span the first two semesters. For the third and final semester students research and write a Research or Practice-based Dissertation (60 credits) under the guidance of an individual supervisor. Alternatively, they may apply to transfer to our New York campus to research and write their Capstone Project and to pursue core studies in either Art Business or Contemporary Art.

For the first two semesters, an intensive program of lectures given by faculty and by visiting experts is supported and enriched by visits to museums, galleries,

historic houses, auction houses, fairs, temporary exhibitions, and by handling sessions, which provide first-hand experience of materials and techniques. Students will examine objects from a stylistic point of view, but not neglecting the wider historical, social, economic and cultural factors which have influenced the production of these artworks.

## CAREERS

Graduates have gone on to work in auction houses and galleries around the world. Some students go on to further study or a doctorate. Many alumni now occupy senior positions in a wide range of art organizations where art expertise is essential. A selected list of employers of past students includes: Sotheby's, Christie's, Phillips, Bonhams, Leslie Hindman, Gagosian, White Cube, Guggenheim Museum, Victoria and Albert Museum, British Royal Collection, Dutch Royal Collection, City Palace Jaipur, Art Loss Register, Apollo magazine.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"The program allowed me to develop a unique perspective on art, its history, and its future. From discovering the secret treasures of Britain's stately homes to experiencing the excitement and often unpredictable nature of the international art market, the program provided the ideal environment for fostering discussions among experts and enthusiastic students from across the globe. Not only does the program provide excellent tutelage, but the practical approach, on-site experience, and lectures from world-renowned specialists gave me exposure to areas of the art world I would not have had otherwise. I couldn't have got to where I am today without it."*

**Saoirse Walsh '14**

Senior Marketing Manager, National Portrait Gallery



LONDON

# Master of Art in *Luxury Business*

**Cultivate an in-depth understanding of the ever-changing business of luxury and its cultural contexts to confidently navigate the history, mechanisms, and innovative synergies that define the industry.**

Luxury isn't what it used to be. Shifts in consumer values, buying power, access, and technology are shaping an innovative and dynamic luxury market. The Sotheby's Institute MA in Luxury Business examines this sophisticated industry as it is diversifying and expanding, and explores synergies with other industries and cultural landscapes, such as the art world. The program also responds to a more general trend in the high-end cultural and creative industry to synergize, break barriers, and find original ways of engaging with markets and audiences on a wider scale. MA in Luxury Business uniquely develops a customer-centric perspective on luxury, including elements of design thinking and experience design.

Students will examine luxury's social, historical, and cultural evolution. They will critically reflect on how luxury businesses deliver value to their markets through specific branding and marketing strategies. They will become familiar with the sectors of the industry and its players, and with the financial, legal, and strategic elements of business management in luxury. They will also consider intersections with other high-value cultural industries, particularly art. Graduates of this program will contribute to a growing area of expertise in the global luxury market and will be proficient in navigating both the business and the creative side of the field.



# Academic Structure

**The MA in Luxury Business prepares students to specialize in the innovative and ever-changing luxury industry with a keen eye on its synergies and possibilities with the art world.**

The Master's degree is awarded for 120 taught credits across two semesters, as well as the completion of a 60-credit dissertation over the course of an additional semester.

The MA in Luxury Business is organized around 3 main curricular themes, each with further modular specifications:

**Luxury in Context:** the concept, the business. This unit introduces the students to the concept of luxury and its historical development. It considers luxury across different cultural contexts and examines the different ways in which luxury has been experienced, interpreted, and questioned. The unit delves into the social and economic processes through which luxury became a structured industry and considers its evolution to the present.

**The Luxury Market:** explores consumer behavior in luxury, omnichannel marketing and engagement strategies, as well as notions of branding. Teaching is constructed around practical business cases within the industry.

**Managing a Luxury Business:** emphasizes the structure and operations of the luxury business (law, finance) as well as shaping forces like sustainability, ethics, and CSR. It also considers professional attitudes and etiquette/netiquette required in the industry, as well as self-branding; leadership; entrepreneurship and intrapreneurship.

## CAREERS

The MA in Luxury Business provides students with the intellectual and practical skills to capture the complexities of luxury, leverage its current and future disruptions while looking at the synergies with other creative and cultural industries, such as the art world. Graduates of this program will contribute to a growing area of expertise in the global luxury market and will be proficient in navigating both the business and the creative side of the field.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"It was a unique experience attending the Luxury Business program at Sotheby's Institute of Art as most people recognize the Institute for its prestigious art programs. Unlike programs offered by business schools, the Master's in Luxury Business provides more cultural and sociological contexts, you can also take art-focused electives in the second semester. If you think luxury and fashion are superficial, the classes here will change your mind. We started from the origin of luxury, explored the social meaning of luxury goods, visited luxury maisons in Milan and Paris, and analyzed the commercial strategies of modern luxury brands. Each of us had the opportunity to dig further into the topics we were interested in, from luxury fashion and jewelry, to hospitality, transportation, sustainability, and more."*

**Fei Jiang '23**

VP Client Services at Rho

LONDON

# Faculty

## MA Art Business



### DR. DAVID BELLINGHAM

Program Director, London

Dr David Bellingham is an art historian and author specializing in antiquities and old masters. He also hosts 'The Art Business Podcast'.

*"We always tell our students, never lose your passion for art. In the art world, the successful dealers and auction houses are the ones that maintain that zeal."*

**Dr. David Bellingham**



### DR. MARINA MAXIMOVA

Faculty, London

Marina Maximova is an art and cultural historian. Before joining Sotheby's Institute of Art as a Lecturer in Art Business she taught in Loughborough University School of Art.



### DR. MELANIE FASCHE

Deputy Program Director, London

Melanie Fasche is an Economic Geographer. Before joining Sotheby's Institute of Art in Art Business she held positions as Assistant Professor at the Department of Geography at the University of Bayreuth and as Postdoctoral Fellow at the Rotman School of Management at the University of Toronto.



### DR. LIZA WEBER

Faculty, London

Liza Weber is a specialist in Nazi-era provenance research, restitution issues, and wider contested cultural heritage. Liza holds a doctorate from the University of Sussex, where she was awarded the Alfred Bader PhD Scholarship in Modern Jewish History and Culture.



### ALICE FARREN-BRADLEY

Faculty, London

Alice Farren-Bradley is a specialist in contested cultural heritage and art. Her research investigates the legal and art-market implications of cultural

property protection during armed conflict.

## MA Contemporary Art



### DR. JULIET HACKING

Global Program Director, London and New York

Juliet Hacking studied at the Courtauld Institute in London. She joined Sotheby's auction house (London) in 2000 as a photographs specialist and was, three years later, appointed Head of the Photographs Department. In 2006, she became the Program Director of the MA in Photography at Sotheby's Institute. In 2016, she joined the Institute's Contemporary Art faculty, becoming Program Director of the London programme in 2018 and Global Programme Director in 2022. She is series co-editor of Hot Topics in the Art World (Lund Humphries), co-editor of and contributor to Photography and the Arts (Bloomsbury 2020), and author of Photography and the Art Market (Lund Humphries 2018).

*"We start with the object and think about its place all the way through to a macro level global analysis."*

**Dr Juliet Hacking**



## DR. MARCUS VERHAGEN

Faculty, London

Marcus Verhagen, originally a specialist in 19th-century French art, has since 2002 focused on contemporary art, writing more than seventy articles and reviews for art magazines such as Art Monthly and Frieze. He has published in several periodicals, including Representations, New Left Review, Third Text and Afterall. His first book, *Flows and Counterflows; Globalisation in Contemporary Art*, was published by Sternberg in 2017. His second, *Viewing Velocities; Time in Contemporary Art*, came out with Verso in 2023. He is the series editor of 'New Directions in Contemporary Art', books on topical issues in the field, published by Lund Humphries. W.W. Norton in 2024.

advances and the rise of the metropolis in modernist art. Vere has been a speaker at Tate Modern, Tate Britain, and the universities of Oxford and Cambridge. His published work includes the book *Sport and Modernism* and essays in journals such as *Modernism/Modernity*, *British Art Studies*, *Textual Practice* and *Visual Culture in Britain*. He is an elected member of the International Association of Art Critics and has served on the Executive Steering Committee of the British Association of Modernist Studies. He has previously taught at Birkbeck College (University of London), London Metropolitan University, and Tate.

*"The Sotheby's Institute of Art experience is varied, engaging, and fast-paced. You get caught up in this enthusiasm for art and the art world, and that momentum sustains you through the year until you graduate, and even beyond."*

## Dr. Bernard Vere



## DR. BARBARA LASIC

Faculty, London

Dr Barbara Lasic's research interests include the production and consumption of French decorative arts, 1650-1900, the private and institutional collecting and display of French art, and the intersection of the art market and curatorial practice in the early twentieth century. Prior to her academic career, Lasic worked at the Victoria and Albert Museum as part of the curatorial team involved in the redevelopment of the Europe: 1600-1800 galleries.

# MA Fine and Decorative Art & Design



## DR. BERNARD VERE

Global Program Director, London and New York

Dr Bernard Vere specializes in art from the late-nineteenth to mid-twentieth century. His work explores the connection between technological

# **CURRICULUM AND COURSE DESCRIPTIONS**

*London*

**Master's Programs  
in London  
FALL 2025**

*\*Subject to change*

	<b>MA IN ART BUSINESS</b>	<b>MA IN CONTEMPORARY ART</b>	<b>MA IN FINE AND DECORATIVE DESIGN</b>	<b>MA IN LUXURY BUSINESS</b>
<b>FALL 2025</b>	Art Futures Professional Practice Art Business: Management and Finance (part 1) International Art World: Markets, Laws and Ethics (part 1)	Art Futures Professional Practice 1968-1990s	Art Futures Professional Practice Fine and Decorative Art: Production and Patronage (part 1) Art and Design: Modernity and Modernisms (part 1)	Luxury in Context The Luxury Market
<b>SPRING 2026</b>	Art Business, Management and Finance (part 2) International Art World: Markets, Laws and Ethics (part 2) Elective Unit 1 Elective Unit 2	1990s-Now Elective Unit 1 Elective Unit 2	Fine and Decorative Art: Production and Patronage (part 2) Art and Design: Modernity and Modernisms (part 2) Elective Unit 1 Elective Unit 2	Managing a Luxury Business Elective Unit 1 Elective Unit 2
<b>SUMMER 2026</b>	Dissertation or Practice-Based Dissertation	Dissertation or Practice-Based Dissertation	Dissertation or Practice-Based Dissertation	Dissertation or Practice-Based Dissertation

# Course Descriptions

*London*

## **ART FUTURES**

Art Futures provides an introduction to the art world and explores key themes and issues facing the future development of the field. The present iteration of this unit investigates some key aspects of the art world today and challenges students to consider critically the areas of technology, the ethics of cultural property, inclusion and sustainability as they impact, inform and challenge the art worlds of today and of tomorrow. The teaching and learning prepares students for the fast pace of change which will continue to characterise the art world in the 21st Century. By drawing on insights and methodologies from foresight and futures studies and by offering relevant, up-to-date material and case studies from key professionals, students are immersed in the discussions which are shaping the sector and will be equipped to contribute their voices with confidence.

## **PROFESSIONAL PRACTICE**

Professional Practice provides students with the necessary research skills for postgraduate study and a series of key professional skills for deployment in art world careers.

The unit will provide a grounding in specific and relevant workplace skills including writing about art, cataloguing, communication skills and using art price databases. It will also expose students to a variety of strategies and methodologies within the disciplines of both art history and of art business. Teaching of shared components will be taught across MAs, with program-specific themes developed in separate sessions.

## *Art Business*

### **ART BUSINESS: MANAGEMENT AND FINANCE**

This unit investigates key issues in the field of Art Business. Half of the unit focuses on management issues – specifically, strategy, marketing, and managerial accounting – in which it introduces the tools and techniques required to analyze, appreciate and formulate effective operational strategic business and management plans. The other half of the unit introduces the concept of art as an asset class and investment opportunity, using the language of financial services, the investment community and the commercial market place to enable students to compare the acquisition and collection of art objects with other investment and financial opportunities. Where relevant, analytical tools and specific research methodologies enabling the empirical investigation and critical analysis of art businesses are incorporated within the taught curriculum.

### **INTERNATIONAL ART WORLD: MARKETS, LAWS AND ETHICS**

This unit develops in depth the students' understanding of the national and international frameworks of art business. Both established and emerging commercial art markets are analyzed. The structures and functions of private sector institutions are studied, and their influence on the art market is assessed. Additionally, the unit further investigates the ethical and legal issues pertinent to the world of art business, and their relationship to the international art market.

# Contemporary Art

## 1968–1990S

The conceptual underpinnings and material forms of art-making experienced a dramatic revolution in the late sixties which has informed art practice and its critical and scholarly reception ever since. There were also notable shifts in production, dissemination and modes of exchange. This unit examines these developments as they unfolded in the period up to the 1990s. All sessions are aligned with one of the four core rubrics: Global Practices and Debates, Critical Theory, Medium, and Art Worlds, with assignments linked to themes of The Body, Medium and Institutional Critique. A key teaching objective is to develop students' ability to locate major artists, artworks and artistic movements in contemporary art history within their historical, social, economic, theoretical and philosophical contexts.

## 1990S–NOW

This unit is designed to further hone students' aesthetic, philosophical, social and political acuity in relation to ongoing developments in both contemporary art and the institutions that support it. All sessions are aligned with one of the four core teaching rubrics: Global Practices and Debates, Critical Theory, Medium, and Art Worlds, with assignments linked to themes of Site-specificity, New Media and Participation. The last thirty years or so have seen a notable rise in artworks in all media that respond directly to their immediate context, particularly so in installation and performance art. We have also seen a surge of interest in collaborative and participatory practices. From internet art to generative art (AI), New Media is again transforming the forms and possibilities of contemporary art.

# Fine and Decorative Art and Design

## ART AND DESIGN: MODERNITY & MODERNISMS

This unit interrogates the connoisseurial approach, critically examining its historiography and contemporary application, and its interface with other theoretical and methodological approaches embedded in the study of modern art and design. The unit provides an integrated study of late nineteenth and twentieth century avant-garde art and design, examining critically the relationships, synergies and divergences between these art forms and thereby interrogating and contextualizing the meaning of “art” and “design” during this period. The teaching and learning of this unit aim to develop sophisticated visual and critical skills in the analysis, interpretation and contextualization of artworks from the modern period that are vital to operating successfully in all areas of the professional art world.

## FINE AND DECORATIVE ART: PRODUCTION AND PATRONAGE

This unit provides an integrated and in-depth examination of the production and patronage of art based on case studies drawn from late Renaissance to nineteenth-century revivalism. These place-focused case studies, supported by an understanding of the wider cultural and economic imperatives of the period, build multivalent perspectives on the way art was produced in key European centers. They provide a lens through which to analyze and compare style, materials and techniques, and provide a basis for considering issues of copying, workshop production, regionalism, patronage and the phenomenon of revivals. The unit aims to develop sophisticated object-based skills in the analysis, interpretation and contextualization of artworks, which are fundamental to working in all areas

of the professional art world. Together with the “Art and Design: Modernity and Modernisms” unit, this unit interrogates this connoisseurial approach, examining and assessing its historiography and contemporary application, and its interface with other theoretical and methodological approaches embedded in the study of art history.

# Luxury Business

## LUXURY IN CONTEXT

This unit introduces the students to the concept of luxury and its historical development. The unit considers luxury across different cultural contexts and examines the different ways in which luxury has been experienced, interpreted, and questioned. The unit delves into the social and economic processes through which luxury became a structured industry, and considers its evolution to the present. This unit also introduces students to the necessary critical and research skills for studying at a postgraduate level. Research principles and data mining methodologies are explored in the context of essay writing and business analysis, with specific focus on luxury. This provides students a solid investigative base, on which MA Luxury Business 02 and MA Luxury Business 03 will further build on.

## THE LUXURY MARKET

This unit provides the opportunity for an in-depth study of the luxury market environment, understood here as the intersection between consumption practices and corporate branding/marketing. Consumption behaviour forms the starting point. The unit begins by considering different segmentation areas (geo-cultural markets, psychographic segments, digital communities of taste), as well as the shifting values, habits and patterns of luxury consumption. The unit then moves to interrogate the principles of branding and how they inform the presentation and communication of luxury products to



the market. Different analytical models are presented and applied to specific cases. Students will evaluate the ways marketing practices are effectively implemented in an omnichannel environment, which cater for both customers and wider audiences. All these aspects are then reconsidered from the perspective of the final consumer, through a critical analysis of the customer journey and the study of principles and methods in experience design.

## MANAGING A LUXURY BUSINESS

The unit promotes a critical understanding of the principles and practices implemented in the management of a luxury business. The central focus of the unit concerns the structural, strategic and managerial elements of business management. Around this focus orbit the analysis and strategic evaluation of a company's competitive ecosystem; the financial principles that guide sound business planning; and the professional attitudes and human qualities that inform and shape innovative business practices, fostering an innovative and participative corporate culture. These aspects will be considered as applied within specific sectors of the luxury industry, from hospitality to beauty, from fashion to hard luxury (jewellery and watches). Understanding of recent developments in sustainability and corporate social responsibility and their impact on the corporate structure, culture, and processes will form an integral part of the unit.

## Electives

*\*Electives are subject to change and/or cancellation due to under enrollment and/or environmental circumstances.*

## ART AND AUTHENTICATION

This unit examines the complex issue of authentication in art. It interrogates historical and cultural definitions and interpretations of authenticity, and their interface

with academic, legal and institutional imperatives. The unit critically analyzes issues of authenticity relative to the art market, and the position of copies and reproductions, forgeries and fakes within different sectors of the art world. This theoretical framework provides the context in which to examine the process of authentication and the unit considers the various methods and strategies by which art objects are attributed as a key component of this.

## ART AND LUXURY

The unit examines the nature and variety of the crossovers between the art world and the luxury industry. The unit starts by interrogating the ontological connections between art and luxury, questioning the notions of art and luxury as socially created constructs. As the unit progresses, students will consider the blurring boundaries between the world of fine art consumption and luxury, and analyse the various ways in which art fairs, auction houses, and galleries are traversing these lines. In parallel, they will analyse how luxury brands incorporate the semiotics and the language of art in their aesthetics, marketing, and space narratives. The unit maps the typologies and significance of the synergies between art and luxury, looking at organisations on both sides of the consumer equation, and considering the implications, both for luxury and for art, of economic and cultural value production.

## ART AND PATRONAGE TODAY

The aim of the unit is to enable students to develop a comprehensive understanding of the public sector and its intertwinement with the private sector and the art market. The unit will adopt a global perspective that moves beyond Europe and North America. Key areas of study are models of public and private support for the arts, governance and legal status of art organisations, sponsorship and funding, and collecting and programming. In addition, we will expand the exploration to the growing instrumental value of art in areas such as

soft power and cultural regeneration. The elective will also reflect on current debates and developments such as contested histories, decolonisation, and restitution, the future role of museums between collection and community, environmental sustainability, public art, new models of funding such as impact investment, and income generation through digitalisation. The investigation will be undertaken at four levels of analysis: national, urban/regional, institutional, and individual.

## ART WORLD LOGISTICS AND OPERATIONS

The logistics and operational systems of the global art market is a vibrant and ever-changing field of study. The exponential growth of the art world in terms of global artistic production, international consumption, and transnational trade has rendered logistics and operations a vital component of the contemporary global art market. This unit provides the opportunity to develop a rich understanding of these logistical, operational, and technological practices from a theoretical and applied perspective. Crucially, recent geo-political, socio-economic, and ecological challenges, from global conflicts to climate crises, have challenged the traditional logistical and operational practices of the art world.

The resulting state-of-the-art solutions and technological innovations in contemporary art world logistics and operations represent the central subject of this unit. Further areas of study include risk management and sustainability in relation to chain management, transportation, conservation, insurance, and regulatory systems. A broad theoretical framework will be provided by the established disciplines of logistics and chain management studies which students will apply to the specific conditions of the contemporary global art market.

## CONTEMPORARY AFRICAN ART

This unit offers a critical perspective on the notion of an 'African' category of contemporary art, raising questions around identity, belonging and the material and imaginative possibilities of 'contemporary African art'. The lectures set out the conceptual and methodological frameworks through which to understand this nebulous categorisation, which loosely comprises work from the postcolonial era produced in any of the fifty-four individual countries on the continent or by artists across the African Diaspora and forms an ascending, vibrant art market. The course builds knowledge of theoretical frameworks such as postcolonial, transnational and sociocultural through detailed case studies of established and emerging artists. Group seminars will encourage debates around the framing of contemporary African art within global artworld structures, talks by creatives will inspire student engagement with this lively art scene, and object focussed group work will examine contemporary African artists' varied use of media and draw out the conceptual, political and social conditions that underpin artistic production. The unit traces the historical trade links which connect African traders with blue chip New York galleries, to better understand this complex, international and culturally hybrid art market, drawing attention to the cosmopolitan spaces where contemporary African art is validated.

## CROSS-COLLECTING: THE MARKET FOR WESTERN ANTIQUITIES AND OLD MASTERS

This unit provides the opportunity for in-depth study of the market for antiquities and old masters within the context of cross-collecting. It will focus on classical and near eastern antiquities as well as western old masters. It will also include study of old master works on paper (paintings, sketches and prints). A central theme of the unit will be the relationship between cultural and financial value systems and how antiquities and old masters are increasingly sold and displayed alongside modern and contemporary masters. The importance of

factors such as provenance, authenticity and condition will also be studied. Students will learn how to analyse and interpret art market data, as well as how to organise it in spreadsheets and communicate it in graphic form.

## CONTEMPORARY CHINESE ART

This unit focuses on contemporary Chinese art from the perspective of critical practices in the twenty-first century. Students explore the critical underpinning of contemporary art from China within theoretical and philosophical frameworks through a series of lectures, seminars, talks and visits. Works by artists such as Qiu Zhijie, Yin Xiuzhen, Song Dong, Xu Bing, Ai Weiwei, He Yunchang and Cao Fei will be analysed and discussed in relation to the relationship between process, medium and criticality, to draw out artistic, political and social conditions that underpin their production. The course will enable students to gain an in depth understanding of socially, intellectually and critically engaged art from China and Chinese societies, examining artists' use of certain types of media, such as film, performance, multi-media, technology, objects and documentary to see how their practices inform the critical engagements within the work. Philosophical texts pertinent to the production of works by contemporary artists from China will be studied relating to issues such as collectivity and participation, the body, language, dematerialisation.

## CURATING CONTEMPORARY ART

This elective is intended for students who want to hone their curatorial skills and their understanding of current trends and debates in curating. It will build on relevant components of the Art Futures unit in seminars and lectures on the networks of the contemporary art world and the place of the curator within them, supplementing these with sessions on curating in the private and public sectors and on landmark exhibitions in the history of curating. Students will carry out practical exercises in seminars and on visits. The emphasis will be on the imaginative and

conceptual dimensions of curating and on recent developments in curatorial practice.

## DIGITAL TECHNOLOGY: ART MARKETS AND ORGANIZATION

This unit explores the impact of digital technologies on art businesses, the art market, and the wider art world. The unit seeks to stimulate vital and critical thinking in this area and to equip students with an awareness of, and the skills to apply digital technologies to their own art business careers and entrepreneurial opportunities.

## ETHICS, LAW AND THE ART TRADE

This elective addresses key ethical and legal issues in the commercial art world with a focus on the topics of cultural heritage in conflict; Nazi-looted art; and the creation of, and transactions involving, contemporary art. Students will study those areas of national and international legal systems which are relevant to the production, trade, collection and display of cultural heritage. The important practice of due diligence critical to the operation of galleries, auction houses and other art market stakeholders will be discussed. Issues of attribution and provenance research will also be studied in the light of legal/ethical case studies, alongside instances of cultural heritage and art crime. Finally, relationships between artist, dealer and collector will be analysed in terms of the ethical and legal contexts which exists in art business. In summary, this unit studies the art trade through the lens of law and ethics, focusing especially on the illegal trade in cultural property, patrimony and restitution issues, the legal and ethical positions of art institutions, both commercial and not-for-profit, and issues affecting contemporary artistic production and consumption.

## EXPERIENCE MANAGEMENT: LUXURY AND CULTURAL SECTORS

The unit examines experience management through an interdisciplinary approach, by adopting business, user, technology and culture-focused perspectives. In this unit, experience is analysed in the evolving landscape of different spaces, such as luxury retail, hospitality, museums, and galleries. These spaces are witnessing significant change and reimagining themselves to create and curate memorable experiences. For example, luxury stores and museums are evolving into leisure spaces where consumers, visitors, audiences, and communities can connect, shop, enjoy events, and dine. Moreover, the boundaries between physical and digital spaces are blurring into seamless and disruptive experiences supported by technological advances.

Experiences are analysed from a design perspective: the unit maps the process of experience design by providing students with the tools to design, manage, and critically analyse experiences in luxury and cultural spaces that blend to create value. The full experience management process is presented, starting from user requirement elicitation (focus groups, interviews, URL) to the final design of experiences.

## MODERNISM AND ITS MARKETS

As visitor figures to exhibitions and specialist museums attest, modernist art continues to fascinate the public. Dealing in works that are in many cases over a hundred years old, the Impressionist and Modern departments of London's major auction houses remain amongst the most significant in terms of size and sales. This unit traces the development of the market for modern art from the establishment of the dealer-critic model of the late nineteenth century through to the present day, taking full account of the ways in which some modernists often resisted the market or developed oppositional practices.

## PHOTOGRAPHY: ART AND THE MARKET

How and when did photography become accepted as a significant art form? How do we speak of photography in our transmedia age? This unit examines how a new medium, and a new art market sector, emerged, and developed in the period 1839 until the present. The historical component to this unit is conceptualized in terms of network studies: i.e. the teaching and learning examines the role of key structural factors (e.g. exhibitions, collecting, scholarship, museums, dealing) in the development of art photography and its markets. Guest lectures and specially tailored visits enhance students' understanding of current debates, market issues, curatorial and arts management practices pertaining to photography's expanded field. In addition, students examine the relationship between a given market sector and shifting art world formations and learn how to analyze the market for particular photographic art objects.

## SUSTAINABLE ART BUSINESS: INNOVATION, ENTREPRENEURSHIP AND MANAGEMENT

Sustainability is no longer optional. In the past few years, it has fast transitioned from a buzzword into an imperative. As awareness of climate change, resource scarcity, pollution, and social inequality rises, the key art players all over the world declare climate emergency, make pledges to revise their principles of operations and form groups and coalitions to share the knowledge and resources. Yet many art organisations still lack an in-depth understanding of what sustainable development entails or how it might be achieved. The answer to it requires not only the understanding of sustainability as a technical problem, but also a broader multidimensional perspective that incorporates a deeper appreciation for the economics, politics, and social dynamics. This unit takes a problem-based learning approach to equip the students with the theoretical knowledge and practical skills which would

allow them to play an important role in sustainable art world transformation.

## WORK PLACEMENT (ACCREDITED INTERNSHIP)

This elective unit offers students experiential learning in an art-related work environment in London. Practical experiential outcomes are supported by teaching that will provide students with the reflective tools to analyze and to enact employment opportunities successfully. The unit is also intended to relate practically to earlier or concurrent learning on MA program units, and may also offer an appropriate context for dissertation research. A key aspect of the Institute's teaching and learning strategy is to foster informed and professional student participation in the art world sector, wherein students reflect on the outcomes of their program learning and on their developing skills. The principle of this approach is that employability is enhanced if work experience becomes a reflective practice by being embedded within a rigorous, assessed academic curriculum. Placement opportunities are both brokered by the Institute and sourced by students, subject to approval.

*\*Not all elective units are offered each semester and are contingent upon sufficient enrollment.*

## OUR CAMPUSES

# New York

**The city that never sleeps is known for its vibrancy, dynamic districts, and characteristic quarters but most of all, New York boasts the largest and most important financial art market in the world. New York City stands out for historic renewal and innovation, the promotion of entrepreneurship, academic, cultural, and social connectivity, inclusion, and diversity.**

Sotheby's Institute of Art - New York is committed to fostering future generations of art business leaders and cultural stewards by showcasing a 360-degree view of the New York art scene. Our focus is on experiential and participatory pedagogy. Our expert faculty is trained to develop each student's skills with the goal to create discerning viewers equipped with the art market language required to formulate analytic opinions on value, curation, connoisseurship, and art-centric business concepts. Located midtown Manhattan, our campus offers our students, out-of-the-classroom opportunities to explore at proximity the mechanics of a wide range of art businesses. Auction houses, world-renowned museums and galleries, private collections, artist's, and conservation studios, are but a few of the trades investigated and visited in-person. Our custom curriculum is conceived to nurture networking and offer our students the chance to build a solid professional foundation to support their future endeavors.



NEW YORK

# Master of Art in *Art Business*

**Become an art business expert through the in-depth exploration of art markets and management.**

The Master's degree in Art Business offers a unique opportunity to study the art market right at the hub of the cultural and commercial art world.

It provides students with an academic but highly practical understanding of those areas considered most important by art world professionals and employers: finance and management; law and ethics; and global art market dynamics. The MA in Art Business provides students with the necessary theories and skills to enable them to develop both a critical and practical understanding of art business. Students are also equipped with the necessary mathematical skills to enable them to engage in sophisticated financial analysis and business planning. Balancing academic rigor with real-world applications in an engaging learning environment with privileged access to key art institutions, this program equips graduates with the skills and knowledge in art markets and business management, entrepreneurship, valuation, art law, and collecting. Graduates of this program will thus emerge with the ability to place the art object within both its aesthetic and commercial context, and to discuss the legal/ethical implications of its historical provenance and current location.

The MA in Art Business is offered on the New York and London campuses, and also as a fully online, part-time option, for students with work or family commitments that preclude the option of moving to London or New York.

# Academic Structure

**The MA in Art Business was the first program of its kind and our innovative curriculum continues to set the industry standard.**

The program provides an alternative to traditional academic models of study and stays in sync with the rapidly-evolving global art market. Core competencies in the art business world, are gained through courses in art law and finance, market research and valuation, luxury economics, collection building, management and logistics, digital strategy, and marketing. These courses lay the foundation upon which students build a specialized program that suits their needs. The Master's degree is awarded for 36 credits over three semesters. Up to 30 credits may be taken during semester one and two. A 6-credits traditional, long-form academic thesis, a capstone project (often a business plan or curatorial project), or supervised professional practice is to be completed in the third semester. Each student is assigned an academic advisor to support their dissertation journey or business plan project.

Our curriculum includes foundational classes that bring students from all MA's together. During the first semester, Navigating the Art World is composed of faculty lectures and expert panel discussions to investigate the inextricable connections between art, business, and technological developments in today's economy. In our second semester students are required to take Principles of Auctions and Galleries as well as Methods of Research, a course designed to ideate and support our students in their concluding third semester.

In addition to a full course load, students participate in two in-person or virtual field study trips in semesters one and two. Students may elect to undertake an internship to gain practical skills or take one elective to broaden their expertise. Students may choose to complete their third semester at the Insitute's London campus to pursue core course in Contemporary Art, Fine & Decorative Art & Design, or Luxury Business.

## CAREERS

The MA in Art Business prepares graduates for a wide range of art world careers in both the commercial and not-for-profit sectors. These include, but are not limited to: art advisory (company and freelance), galleries (public and private), auction houses, art insurance, art finance, banking, art marketing, art journalism, interior design, the jewelry trade and the ever expanding market for luxury collectibles.

## COMMUNITY

Institute students come from all over the world, from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"The MA Art Business program gave me a greater understanding of the different forces at play in the art market and how they work together for an artist and their career. It also made me more knowledgeable about the different art-related career opportunities available."*

**Adefolahunmi Adenugba '21**  
Founder and Art Advisor, ISE-DA

NEW YORK

# Master of Art in *Contemporary Art*

**Develop your expertise in artsince the 1960s, examining the key movements, artistic tendencies, practices, and debates that have informed all aspects of contemporary art.**

The MA in Contemporary Art is the longest-running specialized Master's program of its kind in the world. Established in 1991, it focuses on art in the period from 1968 to the present, with strands on art history, curatorial studies, and critical theory, and a strong emphasis throughout on professional career development. The program covers developments in contemporary art from around the world, examining a broad range of artistic practices and institutional structures, from the highly established to the most innovative. The program is designed for those who are fully committed to the study of contemporary art and who intend to pursue careers in the field. Graduates of this program have gone on to work at museums, commercial and not-for-profit galleries, auction houses, consultancies, journals, international art fairs, and universities.



# Academic Structure

**This program is unique in combining rigorous academic study of contemporary art with the acquisition of skills of professional practice.**

The Master's degree is awarded for 30 credits across semesters one and two, as well as the completion of a 6-credit capstone project in the third semester.

The program takes New York as its immersive case study for learning about contemporary art since the 1960s. The first semester features The New York Art Scene (3 credits) which introduces students to the many and varied institutions through which contemporary art flows. Pop to Postmodernism (3 credits) examines significant art and artists from the 1960s to the 1990s. Critical Theory (3 credits) provides a strong grounding in relevant intellectual ideas and Practices of Art (3 credits) attends to process, making and materiality and their role in the generation of meaning. In the second semester, Global Art (3 credits) traces the increasingly globalised, networked practices that came to prominence in the period 2000 to now.

In addition to the stellar art historical teaching, students acquire high level professional knowledge and skills. In the first semester *Navigating The Art World* (1.5 credits) brings students from all MAs together for faculty lectures and expert panel discussions to examine the intersections of art and business in today's economy. In the second semester, *Contemporary Art Management* (3 credits) introduces students to relevant art law and art trade practices, and *Auctions, Galleries and Museums* (3 credits) immerses all MA students in the internal workings and practices of these key institutions. Students may also elect to undertake an internship to gain practical skills or take one elective to broaden their expertise.

## CAREERS

Whilst a majority of graduates chose to work in private sectors — commercial galleries, auction houses, art fairs, and consultancies— a significant number also work in private foundations, public museums, and not-for-profit organizations. Alumni have also acquired positions in academe as lecturers, researchers, and professors and a significant number have gone into online art publishing, another area of growth in the art world today.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## ALUMNI

*"From understanding how social and political factors inform artists and art movements, to developing the skills necessary to engage with art in its variety of mediums, my studies have allowed me to speak intelligently about art, and most importantly, to learn how to respect what artists are trying to convey."*

**Lisa Black-Cohen '23**  
Executive Director of The S.E.L.  
(Social Emotional Learning) Art Project



NEW YORK

# Master of Art in *Historic Art and Design*

**Become an art connoisseur, developing an intimate understanding and contextualization of the history, materials, processes, and techniques that contribute to the cultural and financial value of a work of art.**

The MA in Historic Art and Design offers an in-depth exploration of connoisseurship and the integrated study of fine art, decorative art and design, based on case studies drawn from the eighteenth century to the middle of the twentieth century. Issues examined include style, materials and techniques, copies and revivals, but also investigation of patterns of patronage and collecting. We seek to understand the historical and contemporary art market for a range of primarily American (including Latin American and African-American) and European art and design objects. Previously known as the MA in Fine and Decorative Art and Design, the program traces its origins back to the Works of Art course founded in 1969. It is aimed at students who seek to be immersed in the study of a wide range of artworks and objects, and who intend to pursue a career within the professional art world whether as an auction house expert, dealer, art advisor, curator or academic. [The MA in Historic Art and Design's equivalent program in London is the MA in Fine and Decorative Art and Design]

# Academic Structure

## MA in Historic Art and Design students analyze a range of American and European objects dating from the eighteenth century to the mid-twentieth century.

The Master's degree is awarded for 30 taught credits across semesters one and two, as well as the completion of a 6-credit thesis or capstone project over the course of the third semester.

Students examine objects from a stylistic point of view, but not neglecting the wider historical, social, economic, and cultural factors which have influenced the production of these artworks. The program aims to develop a critical understanding of the terms such as "connoisseurship", "fine art," "decorative art," and "design" and of the synergies and divergences between art objects across a range of media and periods.

In the first semester, Navigating The Art World brings students from all MAs together for faculty lectures and expert panel discussions to investigate the inextricable connections between art and business in today's economy. As part of a full course load, students participate in two field study trips in semesters one and two. Students may elect to undertake an internship to gain practical skills or take one elective to broaden their expertise. The MA in Historic Art and Design culminates in a capstone project which can take the form of a traditional, long-form academic thesis, or a more flexible Master's Project. Students may also elect to extend their studies an additional semester and either transfer to the Institute's campus in London or return to New York and pursue core courses in either Art Business or Contemporary Art.

## CAREERS

Graduates have gone on to work in auction houses and galleries around the world. Some students go on to further study or a doctorate. Many alumni now occupy senior positions in a wide range of art organizations where art expertise is essential. A selected list of employers of past students includes: Sotheby's, Christie's, Phillips, Bonhams, Leslie Hindman, Gagosian, White Cube, Guggenheim Museum, Victoria and Albert Museum, British Royal Collection, Dutch Royal Collection, City Palace Jaipur, Art Loss Register, Apollo magazine.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.

## NEW YORK

# Faculty

## MA Art Business



### ANN-MARIE RICHARD

Director, New York

A.M. Richard, an art and design market specialist, is a historian, curator and advisor. She has lectured extensively on the topic of valuation, connoisseurship, collecting, conservation, provenance, emerging markets and the related subtleties of art and decorative arts appraising (Columbia University, F.I.T. SUNY, Pratt Institute, Pace University, The Metropolitan Museum of Art, American Association of Museums,



### JUDITH B. PROWDA, ESQ.

Faculty, New York

Judith Prowda is an attorney, mediator, and arbitrator focused on art law, copyright, entertainment, and commercial law. She is Past Chair of the Entertainment, Arts and Sports Law Section of the New York State Bar Association, and is Chair of the Section's Committee on Fine Arts and Co-Founder and Co-Chair of the Committee on Alternative Dispute Resolution.

## MA Contemporary Art



### DR. JULIET HACKING

Global Program Director, London and New York

Juliet Hacking studied at the Courtauld Institute in London. She joined Sotheby's auction house (London) in 2000 as a photographs specialist and was, three years later, appointed Head of the Photographs Department. In 2006, she became the Program Director of the MA in Photography at Sotheby's Institute. In 2016, she joined the Institute's Contemporary Art faculty, becoming Program Director of the London programme in 2018 and Global Programme Director in 2022. She is series co-editor of *Hot Topics in the Art World* (Lund Humphries), co-editor of and contributor to *Photography and the Arts* (Bloomsbury 2020), and author of *Photography and the Art Market* (Lund Humphries 2018).

*"We start with the object and think about its place all the way through to a macro level global analysis."*

**Dr Juliet Hacking**



### DR. MORGAN FALCONER

Faculty, New York

Morgan Falconer is a critic and art historian. He was educated at the University of Leeds, the Courtauld Institute, and at University College, London, where

he completed a PhD on art and culture in New York in the 1920s and 1930s. Following this, he worked as an art journalist and critic, first in London and later in New York. He has written about contemporary art for publications including *The Times* (London), *The Economist*, *Frieze*, *The Burlington Magazine*, *The Village Voice*, and *Art in America*. His publications include *Painting Beyond Pollock* (Phaidon), and he is currently completing a book on avant-gardism, to be published by W.W. Norton in 2024.



### DR. ÁGNES BERE CZ

Faculty, New York

Ágnes Berecz focuses on transnational exchanges and collaborative, multimedia practices in postwar and contemporary art. She is the author of the monographic study, *Simon Hantai* (2013), and *100 Years, 100 Artworks: A History of Modern and Contemporary Art* (2019). A lecturer at the Museum of Modern Art and a critic, Berecz regularly publishes on global contemporary art both in Europe and the United States. Her writings appeared, among others, in *Art Journal*, *Art in America*, *Artmargins* and the *Yale University Art Gallery Bulletin* as well as in many European and US exhibition catalogues.

# MA Historic Art and Design



## DR. BERNARD VERE

Faculty, New York

Dr. Bernard Vere specializes in art from the late-nineteenth to mid-twentieth century. His work explores the connection between technological advances and the rise of the metropolis in modernist art. Vere has been a speaker at Tate Modern, Tate Britain, and the universities of Oxford and Cambridge. His published work includes the book *Sport and Modernism* and essays in journals such as *Modernism/Modernity*, *British Art Studies*, *Textual Practice* and *Visual Culture in Britain*. He is an elected member of the International Association of Art Critics and has served on the Executive Steering Committee of the British Association of Modernist Studies. He has previously taught at Birkbeck College (University of London), London Metropolitan University, and Tate.

*“New York is at the center of the art world. This program teaches you how it got there and how the market for historic art operates today”*

**Dr. Bernard Vere**

# **CURRICULUM AND COURSE DESCRIPTIONS**

*New York*

**MA IN  
 ART BUSINESS**

**MA IN  
 CONTEMPORARY ART**

**MA IN HISTORIC ART  
 AND DESIGN**

**FALL 2025**

Navigating the Art World 1.5  
 Art Market Research & Valuation 3  
 Luxury Market Economics 1.5 +  
 Collection Management and  
 Logistics 1.5  
 Art Assets & Finance 3  
 Art Law: The Legal Life Cycle of Art from the  
 Studio to the Market 3  
 Field Study 1.5

Navigating the Art World 1.5  
 The New York Art Scene 3.0  
 Pop to Postmodernism 3.0  
 Practices of Art 3.0  
 Contemporary Art Markets &  
 Management - Part 1 3.0  
 Field Study 1.5

Navigating The Art World 1.5  
 Art Market Research & Valuation 3.0  
 Decorative Arts: Histories &  
 Markets 3.0  
 Connoisseurship: Part One 3.0  
 International Art Markets 3.0  
 Field Study 1.5

**SPRING 2026**

Methods of Research 1.5  
 Auctions, Galleries, and Museums 3.0  
 Art Law: Ethics & Policy 3.0  
 Digital Strategy & Marketing in  
 the Arts 3.0  
 Elective 3.0  
 Field Study 1.5

Methods of Research 1.5  
 Auctions, Galleries, and Museums 3.0  
 Global Art 3.0  
 Contemporary Art Markets &  
 Management - Part 2 3.0  
 Elective 3.0  
 Field Study 1.5

Methods of Research 1.5  
 Auctions, Galleries, and Museums 3.0  
 Modern Design: Histories and Markets 3.0  
 Modernism: Histories and Markets 3.0  
 Elective 3.0  
 Field Study 1.5

**FALL 2026**

Capstone 6.0  
 Optional 3rd semester coursework in New  
 York or London

Capstone 6.0  
 Optional 3rd semester coursework in New  
 York or London

Capstone 6.0  
 Optional 3rd semester coursework in New  
 York or London

# Course Descriptions

## *Fall 2025*

### THE NEW YORK ART SCENE

What are the structural frameworks that sustain and also challenge the production, display and trade of contemporary art? This course examines the institutional formation of the contemporary art world and the different forms of art-making, curation and display that are fostered by different institutions, organizations and funding structures in New York, a major location for contemporary art both historically and today. The course is an immersive case study of the place of contemporary art in public and private museums, in the commercial gallery network, and in alternative art spaces. The New York Art Scene provides an in-depth study of the city's contemporary art eco-system, which in turn is the foundation for the examination of global museums, galleries, biennials and art fairs.

### POP TO POSTMODERNISM

This course immerses students in the study of key movements in contemporary art from the sixties to the 1990s. Beginning with global postwar movements such as Abstract Expressionism and Indian modernism, the course examines how the rising generation reacted against their aesthetic inheritance, reinventing long-held traditional ideas of what art should be and could do. Pop and postminimalism were key drivers for what would become a paradigm shift from Modernism to Postmodernism, and it is this shift which is the guiding rubric of this course. Key artists and movements from the period are considered together with the approaches and concepts that are used to interpret their work, such as conceptualism, post-memory and relational aesthetics. The course enhances the students'

ability to interpret contemporary art confidently and fluently, a key skill for working in the art world whether in the commercial field, museums or non-profits.

### PRACTICES OF ART

The contemporary artwork is no longer medium-specific nor bound to the space of the art gallery or museum: it could be carved out of rocks in the desert, created by the play of light, or exist as virtual reality. How to account for this variety of methods and materials, and how did artistic media evolve in practices of contemporary art? This course examines the significance of process, medium and materiality in the making and interpretation of contemporary art, and provides a technical, historical, and theoretical introduction to artistic media. In addition to classical fine art media such as painting and sculpture, we will be considering the emergence of dematerialized and site-specific artworks, the rise of new media, and the critical discourses that surround the notion of post-medium condition.

### CONTEMPORARY ART MARKETS & MANAGEMENT, PART 1

This course immerses students in the professional practices of the contemporary art world by examining the spaces in which it is displayed and traded along with the workings of its various markets. Students will acquire an in-depth understanding of how contemporary art formations, including blue chip galleries and not-for-profit organizations, are linked in a network that identifies and validates new talent, promotes artists critically and curatorially, secures exhibitions and commissions, and seeks acquisitions by leading collectors and institutions.

## LUXURY MARKET ECONOMICS

In light of economic downfalls the luxury market is booming. In this course students learn the luxury market model and characteristics, and examine luxury business models of management, brands, products, and related consumer behavior. Is there a limit on how far this industry will go? How does this economy differ from traditional models of business? How do leading consumer and luxury brands develop partnerships with the fine art community that advance worthy causes and create wide-reaching impact? This class will provide essential knowledge on corporate social responsibility, art patronage, principles of successful brand and art engagements, and brand management and marketing strategies.

## COLLECTION MANAGEMENT & LOGISTICS

From art fairs to biennales to a global expansion of leading art galleries, museums, traveling collections, and touring exhibitions, the trade of collection management has grown exponentially. In a post-pandemic world questions of art logistics and responsibility towards environmental sustainability have taken on a new meaning. Through lectures and site visits, students explore how traditional circuits of networks have changed and adapted over time. What are the best practices and key considerations for cataloging, inventorying, conservation, packing, handling, storing, archiving and moving of tangible and intangible works of art? What is our role in object care and management, knowledge creation, and the imprint on art history?

## ART ASSETS AND FINANCE

This course provides an understanding of the global art market, economics, finance, and skills necessary to run a business, and to work in a professional capacity in the art world. The course begins with an overview of microeconomics and macroeconomics and how they can influence the art market and collector behavior.

Then the course progresses into Finance, where students will explore time value of money, wealth management, and learn in a hands-on fashion how to build, analyze, and present budgets. All concepts are explained in the context of the art industry. While the emphasis is on a broad understanding of financial principles and practices, it uses examples from the global art market to illustrate core concepts and to highlight specific differences between art businesses and other types of commercial enterprises. Successful completion of this course provides students with economic and financial literacy and will culminate in an exploration of emerging markets, and how socioeconomics and geopolitics intermingle with art and finance.

## CAPSTONE (THESIS/MASTER'S PROJECT)

The capstone of students' work at Sotheby's Institute is a Master's Project or Thesis, and students may choose which path they take. Master's Projects can take multiple forms and concern various topics, ranging from business plans to curatorial projects to proposals for a new museum or foundation or tech app. Each must demonstrate a serious commitment to exploration, original thinking and organization of materials. The thesis is a more traditional long-form academic research paper. Regardless of which format chosen, all students are assigned an individual expert advisor to guide them. Students can work on both their Master's Project or Thesis remotely. Almost all SIA Library materials are available digitally via databases, e-books, or may be scanned by request from print sources.

## FIELD STUDY

This course is an integral part of the Sotheby's Institute of Art teaching philosophy, reinforcing in-class learning with immersive art world experiences online and in-person led by faculty, curators, critics, artists, and industry experts.

The tri-prong course combines preparatory lectures in

the classroom followed by a destination field trip and concludes with a critical assignment. Our in-person curated trips are immersive experiences within a global art landscape. All SIA students are required to participate in two field study trips and courses prior to graduation to officially complete the program. One field study is offered each semester, and an additional travel fee will apply along with the 1.5 credit course tuition fee. Please be aware that space on the field study trips is limited each semester. This means students must inquire about enrollment and adhere to deadlines to be considered for participation. Past field studies have included visits to art fairs, biennales cultural institutions and artist studios located in Marrakesh, Madrid, Paris, London, Venice, Beijing, Shanghai, Seoul, Bogota, Sao Paolo, Havana and Miami.

## NAVIGATING THE ART WORLD

Is designed to introduce students to key concepts, texts, institutions, and professionals that constitute today's art world and to shed light on the many roles and the various art centric career opportunities. This course investigates the inextricable connections between art and business in today's economy and digital era. Featuring lectures by institute faculty and art world professionals and complemented by panel discussions, the overarching purpose of this course is to familiarize students with the various actors and businesses that constitute the ecosystem of today's art world. The world is increasingly focused on technological innovations and during the course students will discover how technology is impacting the art market and the exciting opportunities that lie ahead.

## ART LAW: THE LEGAL LIFE CYCLE OF ART FROM THE STUDIO TO THE MARKET

This course introduces students to the legal and ethical issues specific to the art market, including the artist-gallery relationship, private disposition of art, warranties, licensing, auctions, expert opinions, theft and forgery. A



significant portion of the course is devoted to copyright, with a focus on appropriation art, moral rights, internet issues, and rights of privacy and publicity. Class discussions, debate and mock contract negotiations aid in understanding and applying legal concepts and principles in a global art world context. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation.

## **ART MARKET RESEARCH & ART VALUATION**

This course is an investigation into art market research and trends, valuation and pricing processes. Students learn how to navigate both traditional art historical research sources and online art market data bases. Students are introduced to tiers of valuations, concepts of data drivers and related appraisal methodologies. Research skills are tested by examining various categories of fine art and design culled from our in-house study collection. In small group workshops, students assign basic fair market values to a range of artworks, and by the end of the term, students will have assigned monetary values to at least twelve works of art.

## **DECORATIVE ARTS: HISTORIES AND MARKETS**

A comprehensive survey of decorative arts, patterns and design in Europe and America during the 19th century. This class outlines the major artistic movements of this period in England and Europe and their analog as manifested in the United States. Decorative vocabularies articulated through the language of material culture are the result of socio-economic circumstances, monarchs and civil rulers, the development of industries, mechanization, fashion trends, global trade and the growing importance of World's Fairs. With the intent to familiarize students in recognizing forms, materials and techniques from Neoclassicism to early Modernism a selection

of categories including but not limited to interior architecture, furniture, silver, ceramic, glass, textiles will be studied and contextualized.

## **CONNOISSEURSHIP: PART ONE**

Connoisseurship is fundamental to object-based learning and helps guide the responsible stewardship of art objects. This course examines the historical roots of connoisseurship, its relation to contextual modes of art history, and its value in a world of increasing image saturation. Through reading, discussion, and examination of art objects, students learn to identify and evaluate materials, techniques, and stylistic properties. Classroom sessions are supplemented by site visits with professionals in related fields and assignments that demand first-hand analysis of art objects in museums and study rooms. Connoisseurship Part One focuses on painting, printmaking, and photography.

## **INTERNATIONAL ART MARKETS**

“Globalism” has become a catch-phrase in the 21st century, dominating discussions of contemporary art and economics with little attention paid to its long history in art production and consumption. This course aims to correct that, and to dismantle long standing nationalistic biases in art history by focusing on the birth of global art - the early period of globalism that began with the chartering of the VOC (the Dutch East India Company) in 1602. This course aims to provide students with a holistic and art historical understanding of the international art market, which includes a focus on the three largest art markets today- the United States, Europe, and Asia. The course will review the collecting history and connoisseurship of art in the West and the East. In particular, the course will discuss how the international art trade in the East and the West have influenced each other and at the same time developed their own preferences in art collection. In addition, the course will provide insights on other emerging markets, including Latin America, Africa, and the Middle East.

The course will introduce key stakeholders in the global art market, including artists, galleries, auction houses, art fairs, public and private museums, art critics, and the art media.

## *Spring 2026*

### **GLOBAL ART**

How can we account for the wide-ranging transformations that occurred in the art world in the wake of globalization? This course offers a critical overview of global contemporary art and explores the artistic strategies and trends, exhibition policies and cultural geographies of global art from the late 1980s to the present. Using a chronological framework, the course examines the emergence of new technologies and cultures of display, the geopolitical expansion of the contemporary art world, and the cultural and critical debates that shaped the practice of contemporary art across continents.

### **CONTEMPORARY ART MARKETS & MANAGEMENT, PART 2**

This course traces the life cycle of the artwork from the artist's studio to spaces of exhibition, and onward, to sales and acquisitions. Students acquire the knowledge and practical skills needed for working professionally with contemporary art, including art valuation, the legal frameworks that govern the art trade, establishing and running a contemporary art gallery, key issues surrounding inventory, insurance and transport logistics, and the important roles played by auctions, art advisors, agents and artists' estates.

### **AUCTIONS, GALLERIES, AND MUSEUMS**

This course will provide a comprehensive overview of the art ecosystem through an exploration of three important commercial and cultural players: museums, galleries and auction houses. By examining the roles

of various art world professionals from curators to specialists, gallerists, business managers and artists, students will gain an understanding of how art is bought, sold and displayed through the lens of the business and institutional framework.

We will look at how museums intersect with the commercial world, how they approach acquisitions, how their mission guides them and how they are navigating the changing demands of audiences. The gallery component of the course will emphasize the fundamentals of the business from shifting revenue models to artist-gallery relationships and new digital strategies. Finally, a significant portion of the course will uncover the complex and dynamic world of auctions, from its infancy in earlier centuries to its rapid expansion that has shaped it into a global art market powerhouse. Faculty lectures are complemented by a range of guest speakers from key departments at Sotheby's auction house as well as galleries and museums.

## **MODERNISM: HISTORIES AND MARKETS**

Fine art from Impressionism to the middle of the twentieth century continues to be one of the strongest sectors of the art market. It also marks the period when New York became central to the art world, from the establishment of world-class museums of modern art to the development of a network of commercial dealers trading in the most advanced European and American Art. This course examines the major movements in both Europe and the United States, such as post-impressionism, cubism, futurism, surrealism and abstract expressionism. It situates them in the context of how they were received, promoted and eventually canonised and how that process still affects the way the art is viewed in sales rooms, galleries and museums. Students will learn not simply about prominent artists but also how cultural and financial value have been created around their works.

## **FIELD STUDY**

This course is an integral part of the Sotheby's Institute of Art teaching philosophy, reinforcing in-class learning with immersive art world experiences online and in-person led by faculty, curators, critics, artists, and industry experts.

The tri-prong course combines preparatory lectures in the classroom followed by a destination field trip and concludes with a critical assignment. Our in-person curated trips are immersive experiences within a global art landscape. Past field studies have included visits to art fairs, biennales cultural institutions and artist studios located in Marrakesh, Madrid, Paris, London, Venice, Beijing, Shanghai, Seoul, Bogota, Sao Paolo, Havana and Miami.

## **METHODS OF RESEARCH**

This seminar will prepare students to organize their Thesis or Master's Project, which typically include business plans or curatorial projects. It will introduce them to the fundamentals of research and writing as well as successful models of past projects and theses. Other curricular components will include reviews, presentations, and workshops on possible topics. During the course, students will submit a formal project or thesis proposal to be developed and completed over the summer and in the third semester.

## **ART LAW: ETHICS & POLICY**

This course focuses on ethics and policy issues that affect the running of an art business in the international art world. Topics include First Amendment and controversial art; trademark; restitution, including Nazi-era art; cultural property; museum acquisition and deaccessioning; taxation; logistics, luxury trade, trusts and estates; moral rights; and artist's resale rights. Comparative and international law are also examined. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation and

may have the option to write a research paper in lieu of a midterm exam.

## **DIGITAL STRATEGY & MARKETING IN THE ARTS**

The art world has pivoted and innovated to utilize digital technologies to engage new audiences, launch new branches of business, and cultivate collectors and art lovers for their programs. In this new art world ecosystem, digital strategy, marketing and social media, have become critical to the success of art world institutions and business growth. This course will focus on innovative digital strategies in a global art world and beyond. Throughout the semester, students will develop sales and business strategies, explore new developments in online technologies, and develop marketing and social media campaigns. Students workshop a variety of modes of communication, collector cultivation, and audience development- from sales to proposals to press releases to social media campaigns. Guest speakers will include entrepreneurs, business strategy experts, engineers, and marketing practitioners across the industry.

## **MODERN DESIGN: HISTORY AND MARKETS**

Designed to expose students to the major developments in design, this course will trace impactful artistic contributions from the last quarter of the 19th century through to the rise of Pop Design. Students will learn about the principal trends of the period, including Aestheticism, Art Nouveau, Art Deco, Bauhaus, Streamline Design, Scandinavian, Brazilian and Mexican Modern, and other international architectural and design ideologies that inform our visual culture. Focusing on the development of modernism and studying the major figures and their contributions, this course will provide students with the tools for a critical examination of installations in museums, house museums, and sales rooms by exploring the context in which these objects existed. Discussion will be

centered on the role of design as it responds to its place in a shifting cultural/technological fabric. Throughout the course, students will develop a methodology for assessing the cultural and economic value of design, which can then be applied to historical examples.

## *Elective Courses\**

*\*Electives are subject to change and/or cancellation due to under enrollment and/or environmental circumstances.*

### **ART CRITICISM, THE PRESS & THE PUBLIC**

Art Criticism, the Press and the Public probes the changing ways in which the press has mediated between art and its public. What should art criticism do? How can critics make themselves heard? Is there any difference between academic criticism and the journalistic profiles that appear in glossy magazines? We begin by examining the emergence of art criticism in response to the Salon exhibitions of 18th century France. We consider how critics negotiated the emergence of the avant-garde in the late 19th century, an event that put artists more at odds with their public. And we consider the role of criticism in today's very different art world, in which collectors and museums have usurped the position critics once had as arbiters of taste, and the web has shattered and dispersed the traditional reading public. Echoing this chronological range, the course will also call upon a wide spectrum of skills: students will put themselves in the position of an editor at a newspaper or magazine - dissecting the contents, the different formats of recent writing, and looking at the problem of balancing advertising and editorial; and they will gain a sensitivity to different kinds of criticism and try to hone their own voice by writing about contemporary exhibitions.

### **COLLECTION BUILDING & ART ADVISORY**

The global nature of the 21st-century art world, aided by online access, has produced an unprecedented increase in the number of individuals, institutions and corporations collecting worldwide. Working from both the perspective of collector and art advisor, students will learn the principles of today's art market, approaches to building a collection, and the responsibilities associated with proper collection management and stewardship. The course explores the market frameworks in which art is sold and values determined. This includes various exchange points such as auction houses, galleries, private dealers, art fairs and online platforms, and differences in the primary and secondary markets. Students also examine the role of the art advisor and how collections are created and cared for through proper management including cataloguing, insurance, framing, conservation, installation, insurance, shipping and storage. For the course project students will create and catalogue a private collection.

### **CURATING CONTEMPORARY ART**

Curating in a networked world increasingly takes different forms: including a museological work of historical inquiry; critical intervention in current debates; market-driven shows for art fairs; and, increasingly, digitized selections of works that exploit different modes of presentation beyond the confines of the brick and mortar gallery space. This course examines all those approaches and aims to equip students with key practical skills and understanding to enter the field. It addresses issues such as budgets, transport, insurance, museum agendas and commercial pressures, it equips students to work with exhibition design software used in museums, galleries and art fairs. This course will also allow students to mount their own exhibitions virtually and to present and promote the online exhibition to the student community or to the larger online public.

### **EMERGING ART AND ARTISTS**

This elective is designed to develop independence and innovation in the field of art world intermediation. Working with emerging artists, young or old, is one of the most rewarding roles in the art world. Seeking out fresh talent, immersing oneself in new practices and new ideas, and helping to provide a platform for the Next Big Thing, involves developing many of the skills necessary for working in this dynamic field. This course is designed as an exercise in identifying new talent and in acquiring the skills that enhance an artist's profile such as art criticism, institutional art writing, and digital marketing. Art world professionals, such as curators and digital marketing managers, advise students on critical aspects of contemporary art world practice.

### **ENTREPRENEURSHIP IN THE ART WORLD**

The global nature of the 21st-century art world, aided by online technology, has produced an unprecedented increase in the number of individuals and teams launching their own businesses. This course looks at models of entrepreneurial businesses in the art world and related industries--both successes and failures. The course will include lectures, workshops, and hands-on training for conceptualizing new business, assessing competition and product viability, developing business plans, preparing pitch decks for investors, funders, and sponsors, and how to launch new ventures in the international marketplace. Each student will work alone or on a team exploring an idea (for a business) in a hands-on fashion through the ideation, customer discovery, product development and business model phases culminating in a "demo day" and pitch competition in front of Art Industry experts. The course will also include guest speakers from and site visits to a variety of industries to help inform art world entrepreneurial thinking. This course is designed to foster innovative thinking within existing art world structures helpful to a range of art world professions.

## **GEMS AND JEWELRY**

After a brief survey of jewelry history, the class will explore in detail the qualities and identifying characteristics of the metals and gems used over the millennia, and present the reasons that jewelry is an art form. Focusing on Paris and New York, later classes will explore selected specialist subjects, especially the innovations and design contributions in the work of prominent collectible jewelers and artist jewelers globally, from the late 19th century to the present. The facts surrounding women's sudden appearance at the top of the profession, starting in the early 20th century, when they assumed prominent and influential roles in jewelry design, will be highlighted. Circumstances permitting, students will handle period jewelry, sample rough and fashioned gem material in class and with dealers. Throughout the semester, there will museum visits lectures by current market professionals.

## **CONNOISSEURSHIP: PART TWO**

Connoisseurship is fundamental to object-based learning and helps guide the responsible stewardship of art objects. This course examines the historical roots of connoisseurship, its relation to contextual modes of art history, and its value in a world of increasing image saturation. Through reading, discussion, and examination of art objects, students learn to identify and evaluate materials, techniques, and stylistic properties. Classroom sessions are supplemented by site visits with professionals in related fields and assignments that demand first-hand analysis of art objects in museums and study rooms. Connoisseurship Part Two addresses sculpture, ceramics, glassware, and textiles.

# ALUMNI IN THE NEW YORK ART WORLD

**Sotheby's Institute of Art's programs in New York City provide a platform of specialized knowledge, skill, and artistic judgment for aspiring art professionals — people who wish to become active participants in the international art market and the making of creative history.**

For Klaudia Ofwona Draber, the founder of KODA, a social practice residency, the values of curiosity and experimentation drive her artistic endeavours. Julian A. Jimarez Howard, curator at Johnson & Johnson and Mitra Khorasheh, director of Sign and Symbols Gallery demonstrate how navigating the art world takes on various roles, from working with artists to managing the business side of the industry. The multitude of opportunities and the gravitational pull of the art scene keep individuals captivated, allowing them to explore different sectors and find fulfillment in their creative pursuits.

Sotheby's Institute of Art serves as an incubator for aspiring professionals, providing a platform to craft visions and strategies. Through collaboration and guidance from professors and peers, students can turn their ideas into reality, creating a supportive enclave within the broader art community. The New York art scene continues to be an ever-evolving landscape, nurturing talent and fostering connections that shape lives and careers.

OUR CAMPUSES

# Online

**In today's fast-paced world, the accessibility and flexibility of higher education have been greatly enhanced through online learning. This transformation in education caters to individuals from diverse backgrounds and locations, enabling them to explore a wide range of academic opportunities and build a global network of peers.**

The online learning environment at Sotheby's Institute of Art offers a dynamic and interactive platform for students to immerse themselves in the art world from anywhere in the world. With a blend of live sessions, recorded lectures, and collaborative projects, students can engage with expert faculty and industry professionals in real-time. This flexible format allows students to balance their studies with personal and professional commitments, fostering a global community of like-minded individuals passionate about art and culture.

ONLINE

# Master of Art in *Art Business*

**Acquire expertise in art business and gain a comprehensive understanding of art markets and management through immersive online learning.**

Sotheby's Institute of Art offers a specialized online master's program that provides a platform of expert knowledge, skill, and artistic judgment for aspiring art professionals. This program is for people who wish to become active participants in the international art market and would prefer to take advantage of the flexibility online learning has to offer. The dynamic virtual learning environment encourages intellectual growth and provides valuable networking opportunities both locally and globally. The Institute's faculty of distinguished experts and practitioners combine academic rigor with cutting-edge virtual learning technologies. Through a blend of prerecorded and live lectures, as well as interviews with artists, lawyers, and dealers, students are introduced to the most authentic, interactive, and inspiring aspects of the art world. Our graduates are equipped with skills in strategic planning, entrepreneurship, and project management, enabling them to navigate the constantly-evolving landscape of cultural heritage and art management with confidence.

Thanks to the Institute's advanced online technology, students interact with each other and learn together in projects and other activities. The MA Art Business (Online) degree is awarded by Sotheby's Institute of Art - New York, and students have the flexibility to complete the program at their own pace in 3, 4, or 5 semesters. The MA Art Business (Online) degree is awarded by Sotheby's Institute of Art - New York, and students have the flexibility to complete the program at their own pace in 3, 4, or 5 semesters.

# Academic Structure

**This program combines academic rigor with cutting-edge virtual learning technologies.**

Students will be immersed in case studies that offer firsthand experience, such as analyzing the impact of blockchain technology on art transactions. The curriculum is designed to reflect the dynamic nature of the art market, ensuring that students stay updated on emerging technologies and market trends. This is supplemented by a global career services department which has worked with a number of art businesses offering virtual internships.

In consideration of flexibility the online program offers self-guided field studies and/or professional art practices supervised by our professional faculty. The program has a three-prong approach to academic and practical enrichment; an emphasis on the exploration of the art landscape within specific regions, bridging local and international art business networks and the pursuit of specialized art market research. MA Art Business Online students are invited to join our in-person cohorts for their semester field studies. Our in-person curated trips are immersive experiences within a global art landscape. Field study trips are an additional cost to tuition and fluctuate according to market and destination.

## CAREERS

The program aims to foster networking opportunities and facilitate career growth for students by providing them with access to an extensive network of art professionals. Through virtual platforms, students can engage in career fairs and explore internship opportunities, connecting with industry experts and expanding their professional connections.

## COMMUNITY

Institute students come from all over the world, and from a wide variety of backgrounds. As students' study and explore the art world alongside each other throughout the program, fierce and long-lasting friendships are frequently born. Classmates often turn into friends and, later, colleagues. This Institute community continues to grow even after graduation when students join our network of over 8,000 alumni around the globe who hold top positions at renowned art organizations.



## NEW YORK

# Faculty

## MA Art Business



### LAWRENCE S. MOTZ

Lawrence S. Motz is an expert in financial business strategy and non-profit capital structure. Since 2015, Motz has been an Adjunct Professor at Harvard teaching two courses in the Museum Studies department: The Business of Museums and Endowments of Cultural Institutions. Motz holds the professional designation of Chartered Financial Analyst and is a member of the New York Society of Securities Analysts.



### JUDITH B. PROWDA, ESQ.

Judith Prowda, esq. is an attorney, mediator, and arbitrator focused on art law, copyright, entertainment, and commercial law. She is Past Chair of the Entertainment, Arts and Sports Law Section of the New York State Bar Association and is Chair of the Section's Committee on Fine Arts and Co-Founder and Co-Chair of the Committee on Alternative Dispute Resolution.



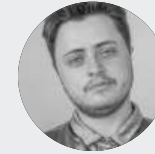
### MARIA SANCHO-ARROYO

Maria Sancho-Arroyo is an art market professional with over 30 years of international experience in the art world, first at museums (National Museum of Catalan Art in Barcelona and at the Louvre in Paris) then at Sotheby's Auction House in London. During her time at Sotheby's, she gained experience in all aspects of the auction world with a focus on business and client development.



### BETSY THOMAS

Betsy Thomas is the founder and director of Thomas Art Advisory LLC, an art advisory and appraisal firm based in New York. She works closely with private collectors and institutions building high-quality collections as well as managing sales of estates, private and corporate collections. Her breadth of expertise spans a range from early 18th c. to Contemporary Masters. world with a focus on business and client development.



### LEO KRAKOWSKY

Leo Krakowsky holds a master's degree in library science with an advanced certificate in art and archives. He graduated from Pratt with honors and received his bachelor's from Stanford University. Professor Krakowsky's research interests include art history and art documentation, decorative art and craft, as well as archival memory work.

# **CURRICULUM AND COURSE DESCRIPTIONS**

*Online*

**Online  
MA in Art Business  
2025–2026**

	<b>FACULTY</b>	<b>CREDITS</b>	<b>DURATION</b>	<b>SEMESTER</b>
<b>Navigating the Art World</b>	Maria Sancho-Arroyo	1.5	7 Weeks	Fall
<b>Art &amp; Finance</b>	Lawrence Motz	3	15 Weeks	Fall
<b>Art Market Research and Valuation</b>	Betsy Thomas	3	15 Weeks	Fall
<b>Field Study/Professional Practice</b>	Self-Guided with Supervision	1.5	7 Weeks	Fall
<b>Art Law: The Legal Cycle of Art from the Studio to the Market</b>	Judith B. Prowda, esq.	3	15 Weeks	Fall
<b>International Art Markets</b>	Maria Sancho-Arroyo	3	15 Weeks	Fall
<b>Art Law Ethics and Policy</b>	Judith B. Prowda, esq.	3	15 Weeks	Spring
<b>*Elective</b>	Betsy Thomas	3	15 Weeks	Spring
<b>Methods of Research</b>	Leo Krakowsky	1.5	7 Weeks	Spring
<b>Digital Strategy and Marketing</b>	TBD	3	15 Weeks	Spring
<b>Field Study/ Professional Practice</b>	Self-Guided with Supervision	1.5	7 Weeks	Spring
<b>Art Systems: Museum, Auctions and Galleries</b>	Klaudia Ofwona Draber	3	15 Weeks	Spring
<b>Thesis/Capstone</b>	Students are assigned thesis/ capstone advisors according to their subject of investigation/ interest	6		Fall/Spring
<b>Total</b>		36		

*The above Online-MA in Art Business course sequence is based on a full-time 15-credit load per semester, which takes three semesters to complete. (1st semester-15 credits, 2nd semester-15 credits, and 3rd semester-6 credits) For part-time options, students can take up to 9 credits per semester which will take 4 semesters to complete. All credits must be completed within 5 consecutive semesters.*

ONLINE

# Course Descriptions

## *Fall 2025*

### **NAVIGATING THE ART WORLD**

Is designed to introduce students to key concepts, texts, institutions, and professionals that constitute today's art world and to shed light on the many roles and the various art centric career opportunities. This course investigates the inextricable connections between art and business in today's economy and digital era. Featuring lectures by institute faculty and art world professionals and complemented by panel discussions, the overarching purpose of this course is to familiarize students with the various actors and businesses that constitute the ecosystem of today's art world. The world is increasingly focused on technological innovations and during the course students will discover how technology is impacting the art market and the exciting opportunities that lie ahead.

### **ART ASSETS AND FINANCE**

This course provides an understanding of the global art market, economics, finance, and skills necessary to run a business, and to work in a professional capacity in the art world. The course begins with an overview of microeconomics and macroeconomics and how they can influence the art market and collector behavior. Then the course progresses into Finance, where students will explore time value of money, wealth management, and learn in a hands-on fashion how to build, analyze, and present budgets. All concepts are explained in the context of the art industry. While the emphasis is on a broad understanding of financial principles and practices, it uses examples from the global art market to illustrate core concepts and to highlight specific differences between art businesses and other

types of commercial enterprises. Successful completion of this course provides students with economic and financial literacy and will culminate in an exploration of emerging markets, and how socioeconomics and geopolitics intermingle with art and finance.

### **ART MARKET RESEARCH & ART VALUATION**

This course is an investigation into art market research and trends, valuation and pricing processes. Students learn how to navigate both traditional art historical research sources and online art market data bases. Students are introduced to tiers of valuations, concepts of data drivers and related appraisal methodologies. Research skills are tested by examining various categories of fine art and design culled from our in-house study collection. In small group workshops, students assign basic fair market values to a range of artworks, and by the end of the term, students will have assigned monetary values to at least twelve works of art.

### **FIELD STUDY**

The Independent Field Study is a course that is complimentary to the in-person field study class but is entirely remote and exclusive to Online MA students. Students in this course will benefit from watching the recordings from the live in-person field study classes in addition to learning about the in-person destination through curated readings, assignments, and digital tours. As two field studies are required of in-person and online students, this course serves as a flexible opportunity for online students needing to fulfill the requirements prior to graduation.

After acceptance into the program, students must opt into this course with the registrar during enrollment.

## **ART LAW: THE LEGAL LIFE CYCLE OF ART FROM THE STUDIO TO THE MARKET**

This course introduces students to the legal and ethical issues specific to the art market, including the artist-gallery relationship, private disposition of art, warranties, licensing, auctions, expert opinions, theft and forgery. A significant portion of the course is devoted to copyright, with a focus on appropriation art, moral rights, internet issues, and rights of privacy and publicity. Class discussions, debate and mock contract negotiations aid in understanding and applying legal concepts and principles in a global art world context. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation.

## **INTERNATIONAL ART MARKETS**

“Globalism” has become a catch-phrase in the 21st century, dominating discussions of contemporary art and economics with little attention paid to its long history in art production and consumption. This course aims to correct that, and to dismantle long standing nationalistic biases in art history by focusing on the birth of global art - the early period of globalism that began with the chartering of the VOC (the Dutch East India Company) in 1602. This course aims to provide students with a holistic and art historical understanding of the international art market, which includes a focus on the three largest art markets today- the United States, Europe, and Asia. The course will review the collecting history and connoisseurship of art in the West and the East. In particular, the course will discuss how the international art trade in the East and the West have influenced each other and at the same time developed their own preferences in art collection. In addition, the course will provide insights on other emerging markets, including Latin America, Africa, and the Middle East. The course will introduce key stakeholders in the global art market, including artists, galleries, auction houses, art fairs, public and private museums, art critics, and the art media.

## **CAPSTONE (THESIS/MASTER’S PROJECT)**

The capstone of students’ work at Sotheby’s Institute is a Master’s Project or Thesis, and students may choose which path they take. Master’s Projects can take multiple forms and concern various topics, ranging from business plans to curatorial projects to proposals for a new museum or foundation or tech app. Each must demonstrate a serious commitment to exploration, original thinking and organization of materials. The thesis is a more traditional long-form academic research paper. Regardless of which format chosen, all students are assigned an individual expert advisor to guide them. Students can work on both their Master’s Project or Thesis remotely. Almost all SIA Library materials are available digitally via databases, e-books, or may be scanned by request from print sources.

# *Spring 2026*

## **ART LAW: ETHICS & POLICY**

This course focuses on ethics and policy issues that affect the running of an art business in the international art world. Topics include First Amendment and controversial art; trademark; restitution, including Nazi-era art; cultural property; museum acquisition and deaccessioning; taxation; logistics, luxury trade, trusts and estates; moral rights; and artist’s resale rights. Comparative and international law are also examined. Contemporary legal controversies in the United States and abroad inform the discussion. Students are assessed by examinations and class participation and may have the option to write a research paper in lieu of a midterm exam.

## **METHODS OF RESEARCH**

This seminar will prepare students to organize their Thesis or Master’s Project, which typically include business plans or curatorial projects. It will introduce them to the fundamentals of research and writing as well as successful models of past projects and theses. Other curricular components will include reviews, presentations, and workshops on possible topics. During the course, students will submit a formal project or thesis proposal to be developed and completed over the summer and in the third semester.

## **DIGITAL STRATEGY & MARKETING IN THE ARTS**

The art world has pivoted and innovated to utilize digital technologies to engage new audiences, launch new branches of business, and cultivate collectors and art lovers for their programs. In this new art world ecosystem, digital strategy, marketing and social media, have become critical to the success of art world institutions and business growth. This course will focus on innovative digital strategies in a global art world and beyond. Throughout the semester, students will develop sales and business strategies, explore new developments in online technologies, and develop marketing and social media campaigns. Students workshop a variety of modes of communication, collector cultivation, and audience development-from sales to proposals to press releases to social media campaigns. Guest speakers will include entrepreneurs, business strategy experts, engineers, and marketing practitioners across the industry.

# Elective Courses\*

*\*Electives are subject to change and/or cancellation due to under enrollment and/or environmental circumstances.*

## ART CRITICISM, THE PRESS & THE PUBLIC

Art Criticism, the Press and the Public probes the changing ways in which the press has mediated between art and its public. What should art criticism do? How can critics make themselves heard? Is there any difference between academic criticism and the journalistic profiles that appear in glossy magazines? We begin by examining the emergence of art criticism in response to the Salon exhibitions of 18th century France. We consider how critics negotiated the emergence of the avant-garde in the late 19th century, an event that put artists more at odds with their public. And we consider the role of criticism in today's very different art world, in which collectors and museums have usurped the position critics once had as arbiters of taste, and the web has shattered and dispersed the traditional reading public. Echoing this chronological range, the course will also call upon a wide spectrum of skills: students will put themselves in the position of an editor at a newspaper or magazine - dissecting the contents, the different formats of recent writing, and looking at the problem of balancing advertising and editorial; and they will gain a sensitivity to different kinds of criticism and try to hone their own voice by writing about contemporary exhibitions.

## COLLECTION BUILDING & ART ADVISORY

The global nature of the 21st-century art world, aided by online access, has produced an unprecedented increase in the number of individuals, institutions and corporations collecting worldwide. Working from both the perspective of collector and art advisor, students will

learn the principles of today's art market, approaches to building a collection, and the responsibilities associated with proper collection management and stewardship. The course explores the market frameworks in which art is sold and values determined. This includes various exchange points such as auction houses, galleries, private dealers, art fairs and online platforms, and differences in the primary and secondary markets. Students also examine the role of the art advisor and how collections are created and cared for through proper management including cataloguing, insurance, framing, conservation, installation, insurance, shipping and storage. For the course project students will create and catalogue a private collection.

## CURATING CONTEMPORARY ART

Curating in a networked world increasingly takes different forms: including a museological work of historical inquiry; critical intervention in current debates; market-driven shows for art fairs; and, increasingly, digitized selections of works that exploit different modes of presentation beyond the confines of the brick and mortar gallery space. This course examines all those approaches and aims to equip students with key practical skills and understanding to enter the field. It addresses issues such as budgets, transport, insurance, museum agendas and commercial pressures, it equips students to work with exhibition design software used in museums, galleries and art fairs. This course will also allow students to mount their own exhibitions virtually and to present and promote the online exhibition to the student community or to the larger online public.

## EMERGING ART AND ARTISTS

This elective is designed to develop independence and innovation in the field of art world intermediation. Working with emerging artists, young or old, is one of the most rewarding roles in the art world. Seeking out fresh talent, immersing oneself in new practices and new ideas, and helping to provide a platform for the

Next Big Thing, involves developing many of the skills necessary for working in this dynamic field. This course is designed as an exercise in identifying new talent and in acquiring the skills that enhance an artist's profile such as art criticism, institutional art writing, and digital marketing. Art world professionals, such as curators and digital marketing managers, advise students on critical aspects of contemporary art world practice.

## ENTREPRENEURSHIP IN THE ART WORLD

The global nature of the 21st-century art world, aided by online technology, has produced an unprecedented increase in the number of individuals and teams launching their own businesses. This course looks at models of entrepreneurial businesses in the art world and related industries--both successes and failures. The course will include lectures, workshops, and hands-on training for conceptualizing new business, assessing competition and product viability, developing business plans, preparing pitch decks for investors, funders, and sponsors, and how to launch new ventures in the international marketplace. Each student will work alone or on a team exploring an idea (for a business) in a hands-on fashion through the ideation, customer discovery, product development and business model phases culminating in a "demo day" and pitch competition in front of Art Industry experts. The course will also include guest speakers from and site visits to a variety of industries to help inform art world entrepreneurial thinking. This course is designed to foster innovative thinking within existing art world structures helpful to a range of art world professions.

## GEMS AND JEWELRY

After a brief survey of jewelry history, the class will explore in detail the qualities and identifying characteristics of the metals and gems used over the millennia, and present the reasons that jewelry is an art form. Focusing on Paris and New York, later classes will explore selected specialist subjects, especially

the innovations and design contributions in the work of prominent collectible jewelers and artist jewelers globally, from the late 19th century to the present. The facts surrounding women's sudden appearance at the top of the profession, starting in the early 20th century, when they assumed prominent and influential roles in jewelry design, will be highlighted. Circumstances permitting, students will handle period jewelry, sample rough and fashioned gem material in class and with dealers. Throughout the semester, there will museum visits lectures by current market professionals.

## **CONNOISSEURSHIP: PART TWO**

Connoisseurship is fundamental to object-based learning and helps guide the responsible stewardship of art objects. This course examines the historical roots of connoisseurship, its relation to contextual modes of art history, and its value in a world of increasing image saturation. Through reading, discussion, and examination of art objects, students learn to identify and evaluate materials, techniques, and stylistic properties. Classroom sessions are supplemented by site visits with professionals in related fields and assignments that demand first-hand analysis of art objects in museums and study rooms. Connoisseurship Part Two addresses sculpture, ceramics, glassware, and textiles.

## *Admissions*

Sotheby's Institute of Art welcomes applications from all qualified candidates with or without an art history background. We seek students of diverse backgrounds, interests, ages, and life experiences. To be considered, an applicant must submit a completed application and all supporting documentation, as set forth in the admissions section of our website [sothebysinstitute.com](http://sothebysinstitute.com). A limited number of applicants will be admitted and must demonstrate the necessary qualifications for the successful completion of the program.

## *Contact*

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