

IE-HUMANITIES

IE University

Professor: **ANNA MAGDALENA WIECK TIJAN**

E-mail: awieck@faculty.ie.edu

Academic year: 21-22

Degree course: FIRST

Semester: 2^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

None.

SUBJECT DESCRIPTION

VALUE AND MATERIAL CULTURE: FROM DUCATS TO BITCOINS

This course provides an overview, through specific case studies, of the art market in Europe and the United States from the early modern era through to the 21st century. Starting in 15th century Europe we will consider different models of patronage that stimulated the business of art, and will also analyze how these structures changed over time with the growth of the middle class as well as the Protestant Reformation. We will cover collecting practices and the creation of the modern museum during the 18th and 19th centuries within the context of colonialism, and will also study postcolonial critiques of the museum and art market. Finally, we will scrutinize the booms and busts of the global market for art during the past 75 years, and examine trends (such as NFTs, etc.). A major theme that we will return to throughout the semester concerns how we as a society place cultural and monetary value upon objects. How and why do we do this? How do these values change over time?

Our sessions will be organized under the following main themes:

Objects in Collections. Early Modern Europe (Sessions 1-2)

Objects in Collections. The Age of European Colonialism (Sessions 3-6)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas) (Sessions 7-9)

Objects in Collections. The North American Industrial Age (Sessions 10-11)

Why do We Collect? Theories of Collecting (Sessions 12-14)

Objects in Collections. 20th Century Looting (Session 15)

Qualities that Add Value to Objects. (Authenticity, scarcity, etc.) (Sessions 16-17)

Objects in a Global Economy. The Contemporary Art Market (Sessions 18-30)

OBJECTIVES AND SKILLS

- Development of analytical, critical, and creative thinking.
- Comprehensive reading of complex texts.

- Writing and argumentation.
- Research and information competence.
- Sensitivity to other cultures and human experiences.

Students will become familiar with different forms of patronage and collecting, and will consider how these strategies have changed over time. The course will introduce students to the vocabulary of the art world and its market and will provide the critical tools necessary to approach a field that is changing rapidly due to large-scale speculation.

Students will develop a keen understanding of how the market for art responds to, or is born from, social change, economic interests, and political realities. They will leave the classroom with knowledge about key artworks, artists, collections/collectors, galleries, art fairs, and museums. Students will deepen their critical thinking skills through close reading of key texts, classroom discussion, and writing exercises.

METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. For example, attending classes (lectures, discussions, labs, studios) in-person or virtually, working with classmates on team projects in a work-room or video-conference platform, or getting help and feedback from professors in-person or online. Asynchronous Interaction and Individual Inquiry and Discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

Student success in this course is predicated upon arriving to the sessions having carefully read the assigned texts. Class sessions will include a lecture and a discussion portion, as well pop quizzes, and your close engagement with the texts is necessary for success. The readings are challenging, therefore you should prepare questions and analyze your own reactions to the issues and arguments presented. You are expected to participate in class discussions during live sessions as well as the online forum outside of class. You are also expected to complete the written assignments in a thoughtful and timely manner. In class I will carefully review the requirements and expectations for the written assignments and provide a detailed document further explaining assignments when necessary. Through these exercises you will sharpen your writing and critical thinking skills and demonstrate your familiarity with the course's key concepts.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	20 hours
Discussions	20.0 %	30 hours
Exercises	33.33 %	50 hours
Group work	0.0 %	0 hours
Other individual studying	33.33 %	50 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Objects in Collections. Early Modern Europe

Topics: Introduction to the course; syllabus review; princely collections; patronage in early modern Europe

SESSION 3 (LIVE ONLINE)

Objects in Collections. The Age of European Colonialism

Topics: Wunderkammer (Cabinets of curiosities); Sir John Soane's Museum, London; "museums are not neutral"

Reading

"Introduction" (9-18) and "Ch. 2, The Sarcophagus" (36-45) from Alice Procter, *The Whole Picture: The story of the art in our museums & why we need to talk about it*. London: Cassell, 2020

Book Chapters: The Whole Picture: The colonial story of the art in our museums & why we need to talk about it

SESSION 4 (ASYNCHRONOUS)

Objects in Collections. The Age of European Colonialism

Continuous assessment. Assignment #1 due Session #4

For this session, listen to the episode "UK culture war: how should museums confront colonialism?" of the podcast *The Week in Art* from March 12, 2021.

You may download the podcast using your preferred app or stream it following the link below. Consider the ideas regarding museums and colonialism discussed in class and in the podcast, and write a 500-600 word personal response.

Podcast: UK culture war: how should museums confront colonialism? The Week in Art Podcast

SESSIONS 5 - 6 (LIVE IN-PERSON)

Objects in Collections. The Age of European Colonialism

Topics: the 17th-century Dutch art market; the creation of national museums; colonial expansion; collecting vs. looting; contested objects (Benin Bronzes, Bust of Nefertiti, etc.)

Reading

Dan Hicks, "Preface" (xii-xvii), "Ch. 1, The Gun That Shoots Twice," (1-17) and "Ch. 2, A Theory of Taking" (18-24) in *The Benin Bronzes, Colonial Violence and Cultural Restitution*. London: Pluto Press, 2020

Book Chapters: The British Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution

SESSIONS 7 - 8 (LIVE IN-PERSON)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas)

Topics: Postcolonial theory; "heritage" – who "owns" it?; the Zealy daguerreotypes at Harvard University; contemporary artists and the postcolonial lens (Carrie Mae Weems, Kara Walker, John Edmonds, Yinka Shonibare)

Reading

Ariella Aïsha Azoulay, excerpts from "Preface," (xiii-13), "Ch.1 Unlearning Imperialism," (58-75), "Ch. 2 Plunder, Objects, Art, Rights" (100-104) in *Potential History: Unlearning Imperialism*. London and New York: Verso, 2019

Podcast listening

Hyperallergic/Artmovements Podcast, episode #61. "Connecting Modern Art Museums, Colonialism, and Violence," Hrag Vartanian interviews Ariella Aïsha Azoulay, 11 March 2020

You may download the podcast using your preferred app or stream it following the link below.

Book Chapters: Potential History: Unlearning Imperialism

Podcast: Connecting Modern Art Museums, Colonialism, and Violence

SESSION 9 (ASYNCHRONOUS)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas)

Continuous assessment. Assignment #2 due Session #9

Midterm preparation. One paragraph and a short bibliography.

In preparation for your midterm essay (1500-2000 words, due Session #15) read the assignment directions below. Select a topic and do some initial research. For Session #9 you should submit a one-paragraph summary of the topic you intend to write about and a short bibliography with at least 4 sources you intend to consult.

Midterm essay assignment

Describe a case of a contested museum object that interests you. Where is the object located? Who is calling for the restitution of the object? Has the object been returned? Describe the arguments that were made (or that have been made) for and against the restitution of your chosen object and explain your position on the issue.

SESSIONS 10 - 11 (LIVE IN-PERSON)

Objects in Collections. The North American Industrial Age

Topics: collections of the robber barons; emulation; art merchants (Duveen, Knoedler); artists as merchant (William Harnett; Winslow Homer)

Reading

S. N. Behrman, "Ch. 1, Itinerary" (11-46) in *Duveen: The Story of the Most Spectacular Art Dealer of All Time*. London: Daunt Books, 2014 (first published in 1952)

Book Chapters: Duveen: The Story of the Most Spectacular Art Dealer of All Time

SESSIONS 12 - 13 (LIVE IN-PERSON)

Why do We Collect? Theories of Collecting

Topics: the qualities of the collector; what do we collect?; why do we collect?; high and low cultural registers; social capital; conspicuous consumption

Reading

Walter Benjamin, "Unpacking my Library. A Talk About Collecting (1931)" (161-171) in *One Way Street and Other Writings*, trans. J. A. Underwood. London: Penguin Classics, 2009

Thorstein Veblen, excerpts from "Ch. IV, Conspicuous Consumption" (52-59)" and "Ch. VI, Pecuniary Canons of Taste" (85-86; 105-106) in *The Theory of the Leisure Class*. Oxford and New York: Oxford World Classics, 2009 (first published in 1912)

Book Chapters: One Way Street and Other Writings

Book Chapters: The Theory of the Leisure Class

SESSION 14 (ASYNCHRONOUS)

Why do We Collect? Theories of Collecting

Continuous assessment. Assignment #3 due Session #14

Reading reflection. 500-600 words

Write a personal reflection that incorporates either Benjamin on collecting or Veblen on conspicuous consumption. What idea/s resonated with you? Can you relate to these arguments in the 21st century? Can you identify contemporary issues that either Benjamin or Veblen helps you to understand?

SESSION 15 (LIVE ONLINE)

Objects in Collections. 20th Century Looting

Topics: Nazi-looted art; looting in Nepal in the 1980s; Getty antiquities scandal

Reading

Sharon Hecker and Giuseppe Calabi, "Spoliazioni d'arte, un nuovo affaire Pissarro," *We Wealth Magazine* (Oct. 9, 2020), English translation provided by the authors ("A New Pissarro Affair")

Optional viewing

The Woman in Gold (dir. Simon Curtis, 2015), streaming on Amazon

Midterm essay due Session #15

Article: *A New Pissarro Affair*

SESSIONS 16 - 17 (LIVE IN-PERSON)

Qualities that Add Value to Objects. (Authenticity, scarcity, etc.)

Themes: photography; propaganda; approaching modern and contemporary art – why is Duchamp's urinal art and Leroy Merlin's urinal a commercial product; NFTs

Reading

Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility (1935-36)" in *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, eds Michael W. Jennings et al. Cambridge and London: Harvard University Press, 2008

Book Chapters: The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media

SESSIONS 18 - 19 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: universal expositions; the evolution of the art fair; blue chip galleries; top auction houses; top collectors

Reading

Don Thompson, "Art fairs, the final frontier" (186-194) in *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. London: Aurum Press, 2012

Sarah Thornton, "Introduction" (xi-xx) and "Ch. 1, The Auction" (3-39) in *Seven Days in the Art World*. London: Granta Publications, 2009

Book Chapters: The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art

Book Chapters: Seven Days in the Art World

SESSION 20 (ASYNCHRONOUS)

Objects in a Global Economy. The Contemporary Art Market

Continuous assessment. Assignment #4 due Session #20

In preparation for your final essay (3500-4000 words, due Session #35) read the assignment directions below. Select a topic and do some initial research. For Session #20 you should submit a one-paragraph summary of the topic you intend to write about and a short bibliography with at least 4 sources you intend to consult.

Final essay assignment – Artist profile

Due Session #30, 11:59 PM

Select an artist (post WWII - present day) whose work interests you within the context of our class discussions and write an essay about this artist's work.

Your essay should describe key art works and analyze their place within the various social systems that we have studied this semester. You should end the essay by discussing the market value of the artist's work, and, taking on the role of art advisor, you should explain whether or not you would recommend that buyers purchase works by your chosen artist.

Following are questions that your essay should address.

Who is the artist?

What are their key works?

Does their work reference the art market?

Does this artist have gallery representation?

Is their work available for sale at major art fairs?

Is their work for sale on the secondary art market?

Who collects their work?

Has their work been the subject of a major monographic exhibition?

Has their work been included in group exhibitions?

Further information will be provided in class.

SESSIONS 21 - 22 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: the contemporary art market and China; the proliferation of private museums in China and the USA; public museums in the 21st century

Reading

Georgina Adam, "Ch. 2, Demand: China Wakes" (53-67) in *Dark Side of the Boom: The Excesses of the Art Market in the 21st Century*. London: Lund Humphries, 2018

Book Chapters: Dark Side of the Boom: The Excesses of the Art Market in the 21st Century

SESSIONS 23 - 24 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: TBA

Reading

TBA

SESSION 25 (ASYNCHRONOUS)

Objects in a Global Economy. The Contemporary Art Market

Continuous assessment. Assignment #5 due Session #25

Exhibition review. 500-600 words

Visit an exhibition (in person or online) and write a brief review. The review should include the title of the exhibition and a description of the exhibition's aims. How do the works in the exhibition help to tell the story the curator and/or institution aims to tell? How does the presentation (either in the gallery space or on the web) aid in this endeavor? Do you find the exhibition to be a successful one? Is there a work that strikes you as particularly powerful? Why? In order to ascertain this information it is important to look closely at the works on display and also to read any accompanying text (wall text, brochure, website, etc.).

SESSIONS 26 - 27 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: TBA

Reading

TBA

SESSIONS 28 - 29 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: Inside and outside of the art market; "outsider art" (Bill Traylor, Henry Darger); artists who reject the market (Cady Noland, David Hammons, Agnes Martin); the hunt for the next big talent; the art market and celebrity

Reading

Martin Herbert, "Introduction" (11-16) and "Street Level" (61-71) in *Tell Them I Said No*. Berlin: Sternberg Press, 2016

Book Chapters: Tell Them I Said No

SESSION 30 (LIVE ONLINE)

Objects in a Global Economy. The Contemporary Art Market

Topics: Forgeries, fakes, and reproductions; the fall of the Knoedler Gallery

Viewing

Made You Look: A True Story about Fake Art (dir. Barry Avrich, 2020), streaming on Netflix

Final essay due Session #30

BIBLIOGRAPHY

Recommended

- Titia Hulst, ed.. (2017). *A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets*. First. University of California Press. ISBN 0520290631 (Printed)

EVALUATION CRITERIA

20% Preparation & participation. You should come to class prepared to discuss the readings and ask questions. We will have at least 10 pop quizzes (short answer and multiple choice) throughout the semester to test basic knowledge about the session themes and assigned readings.

20% Midterm evaluation. 1500-2000 word essay. Due Session #15

30% Final evaluation. 3500-4000 word essay. Due Session #30

30% Continuous assesment/evaluation. Five short assignments due on Asynchronous sessions (#4, 9, 14, 20, 25)

Criteria	Percentage	Comments
Preparation & participation	20 %	Always!
Midterm evaluation	20 %	Due Session #15
Final evaluation	30 %	Due Session #30
Continuous assesment/evaluation	30 %	Due Asynchronous sessions

Grade description and equivalent:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- Very Good/Notable: 7.0-8.9 (B- to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- Good/Aprobado: 6.0-7.0 (C- to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- Pass/Aprobado: 5.0-6.0 (D)

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- Fail/Suspenso: 0-4.9 (F)

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- Automatic Failure/Suspenso: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

IE Impact

This course in the Humanities is the first course of the IE IMPACT learning journey. Consisting of courses in the Humanities, Technology and Entrepreneurship, IE IMPACT reinforces these three foundational pillars of IE University, and centers Diversity and Sustainability throughout the entire learning journey, which culminates with the IE Challenge. IE Impact is a transversal academic program for all IEU students whose mission is to prepare students to be agents of positive change. Students from all IE schools and undergraduate degrees come together in this dynamic learning journey where they first select a course in the Humanities and are introduced to some of the most complex issues and challenges facing humanity; the second course is Technology where students develop a working knowledge of the disruptive technologies that are applied to address these challenges; the third course is Entrepreneurship where students begin to develop an entrepreneurial mindset by learning to ideate, design and validate sustainable business models that can serve to drive positive change at scale. Finally, students work in teams as innovation consultants in the IE Challenge to tackle real-world problems by ideating and designing proposals to help an enterprise advance, amplify or its impact on achieving one or more of the Sustainable Development Goals.

Retake Policies:

Students have four opportunities to pass a course distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 30% of the classes. If they miss over 30%, they will have to enroll again in the course the following year.

- Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year).
- Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students.
- The maximum grade a student can obtain in the second exam session is 8 out of 10.
- To retake this course, students must submit work they did not turn in during the semester and/or rewrite failed assignments.

Cheating and plagiarism are very serious offenses governed by the IE student code of conduct. Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university.

What is academic integrity? One component of a definition is when one does the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust. Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing. Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics.

Cheating includes:

- a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.
- b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.
- c) co-operation or collaboration.
- d) with official documents, including electronic records.

e) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Black Board, etc.) using someone else's login and password.

Plagiarism includes:

a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.

b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).

c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism.

Other violations of academic ethics include:

a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.

b) Misleading or false statements regarding work completed.

c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses

1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.

2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.

3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.

4. If this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).

5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.

(Approved by the Vice-Rector of Academic Affairs in June 2020)

PROFESSOR BIO

Professor: **ANNA MAGDALENA WIECK TIJAN**

E-mail: awieck@faculty.ie.edu

Anna Wieck (PhD University of Michigan, 2016) is an art historian and museum professional. She has taught courses on modern art and photography at the University of Michigan and George Washington University, and has recently held positions at the National Gallery of Art, Washington DC and the Fundación MAPFRE, Madrid.

Office hours by appointment (awieck@faculty.ie.edu). Use course zoom link.

OTHER INFORMATION

THEMATIC BIBLIOGRAPHY

Additional, optional reading (and some viewing)

Italian Renaissance

Alison Cole, *Italian Renaissance Courts: Art, Pleasure and Power* (London: Laurence King Publishing, 2016)

Creighton Gilbert, "What did the Renaissance Patron Buy?," *Renaissance Quarterly* 51.2 (1998): 392-450.

17th Century Spain and the Netherlands

Ross Karlan, "Margaret of Austria, Queen of Spain: Power, Femininity, and Portraiture in the Court of Felipe III" from *The Edgar P. Richardson Lecture Series: Women, Power, and Portraiture*, Smithsonian National Portrait Gallery, Washington DC, 30 September 2020

Lecture: <https://www.youtube.com/watch?v=DAR63UqMfv4>

Simon Schama, *The Embarrassment of Riches: an Interpretation of Dutch Culture in the Golden Age* (New York: Knopf Random House, 1987)

Eric Jan Sluiter, "On Brabant Rubbish, Economic Competition, Artistic Rivalry, and the Growth of the Market for Paintings in the First Decades of the Seventeenth Century," *Journal of Historians of Netherlandish Art* 1:2 (Summer 2009) DOI: 10.5092/jhna.2009.1.2.4

Colonialism and Postcolonialism

Dan Hicks, *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* (London: Pluto Press, 2020)

Joris Kila and Marc Balcells, eds., *Cultural Property Crime: an Overview and Analysis on Contemporary Perspectives and Trends* (Leiden and Boston: Brill, 2015)

Edward Said, *Orientalism* (New York: Vintage Books, 1979)

Collecting

S.N. Behrman, Duveen, *The Story of the Most Spectacular Art Dealer of All Time* (New York: Little Bookroom, 2003)

Alla Myzelev and John Potvin, eds., *Material Cultures, 1740-1920: the Meanings and Pleasures of Collecting* (Farnham, UK and Burlington, VT: Ashgate, 2009)

Contemporary Art Market

BMW Art Guide by Independent Collectors: *The Global Guide to Private and Publicly Accessible Collections of Contemporary Art* (Ostfildern: Hatje Cantz, 2013)

Bruce Altshuler, *Biennials and Beyond: Exhibitions that Made Art History, 1962-2002* (London and New York: Phaidon, 2013)

Christina Bechtler and Dora Imhof, *The Private Museum of the Future* (Zurich: JRP/Ringier, 2018)

Hans Belting, Andrea Buddensieg, Peter Weibel, eds., *The Global Contemporary and the Rise of New Art Worlds* (Karlsruhe: ZKM/Center for Art and Media; Cambridge and London: The MIT Press, 2013)

Juliet Hacking, *Photography and the Art Market* (London: Lund Humphries, 2018)

Titia Hulst, ed., *A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets* (Oakland: University of California Press, 2017)

Sarah Thornton, *Seven Days in the Art World* (New York: W.W. Norton, 2009)

