

# IE HUMANITIES

**IE University**

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Academic year: 22-23

Degree course: FIRST

Semester: 2<sup>o</sup>

Category: COMPULSORY

Number of credits: 6.0

Language: English

## PREREQUISITES

None.

## SUBJECT DESCRIPTION

### VALUE: ART AND MATERIAL CULTURE

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 3-4)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas) (Sessions 5-10)

Objects in Collections. The North American Industrial Age (Sessions 11-12)

Why do We Collect? Theories of Collecting (Sessions 13-14)

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)

**IE IMPACT- HUMANITIES is the first Pillar course in the IE Impact Learning Journey.**

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skills, mindsets, and knowledge we at IE University believe our future graduates need to develop into leaders of positive change.

IE IMPACT includes three “pillar courses”: the Humanities, Technology and Entrepreneurship. It culminates in a fourth, hands-on course called the IE Challenge, whose design embodies IE’s value of Diversity and its commitment to Sustainability.

The IE Impact Learning Journey aims to help IEU students transform into leaders of positive change by developing:

- humanistic approaches to interpersonal relations, decision-making and critical thinking;
- familiarity with the technologies that are applied to solve some of the world’s greatest challenges, as well as understanding the implications of applying such technologies;
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable;
- a curiosity and an awareness about how sustainability-driven enterprises are sources of positive change; and
- adaptive leadership skills, as well as personal and team-based skills to foster innovation through diversity.

## **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 an 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. 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 as 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. I will post study questions to Black Board to guide your reading. You will not need to turn in your responses, rather these questions are a tool for your engagement with the assigned materials.

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	26.67 %	40 hours
Discussions	26.67 %	40 hours
Exercises	13.33 %	20 hours
Group work	6.67 %	10 hours
Other individual studying	26.67 %	40 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

No assigned readings need to be completed for Sessions #1/2

### SESSIONS 3 - 4 (LIVE IN-PERSON)

Objects in Collections. The Age of European Colonialism

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

#### Reading to complete before class

"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.

Darley, Gillian. "Wonderful Things: The Experience of the Grand Tour." *Perspecta* 41 (2008): 17-29.

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

*Article: Darley, Gillian. "Wonderful Things: The Experience of the Grand Tour." (Perspecta , 2008, Vol. 41, Grand Tour (2008), pp. 17-25, 28-29) (ced)*

### SESSION 5 (ASYNCHRONOUS)

#### Short writing assignment #1 (continuous assesment) due Session #5

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 600-700 word personal response.

*Podcast: UK Culture War, How Should Museums Confront Colonialism? (The Art Newspaper, 12 March 2021)*

## **SESSIONS 6 - 7 (LIVE IN-PERSON)**

Objects in Collections. The Age of European Colonialism

Topics: the creation of national museums; colonial expansion; collecting vs. looting; contested objects (Benin Bronzes, Bust of Nefertiti, etc.)

### **Reading to complete before class**

Dan Hicks, "Preface" (xii-xvii), "Ch. 1-4" 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 (CED)*

## **SESSIONS 8 - 9 (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 to complete before class**

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 to listen to before class**

*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.

*Podcast: Connecting Modern Art Museums, Colonialism, and Violence (Hyperallergic)*

*Book Chapters: Potential History: Unlearning Imperialism (ced)*

## **SESSION 10 (ASYNCHRONOUS)**

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

**Short assignment #2 (continuous assessment) due Session #10. This short assignment will help you get started on your midterm essay.**

In preparation for your midterm essay read the assignment directions below. Select a topic and do some initial research. For Session #10 you should submit a 600-700 word 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 (1500-2000 words, due Session #15)**

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 11 - 12 (LIVE IN-PERSON)**

Objects in Collections. The North American Industrial Age

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

**Reading to complete before class**

Michael Leja, "Ch. 4, Touching Pictures by William Harnett" (125-152) in *Looking Askance: Skepticism and American Art From Eakins to Duchamp*. Berkeley: University of California Press, 2006

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, Art Dealer (ced)*

*Book Chapters: Touching Pictures, William Harnett (ced)*

**SESSIONS 13 - 14 (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 to complete before class**

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 1899).

*Book Chapters: The Theory of the Leisure Class (CED)*

*Book Chapters: Unpacking my Library. A Talk About Collecting (ced)*

**SESSION 15 (LIVE IN-PERSON)**

**Objects in Collections. 20th Century Looting**

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

**Reading to complete before class**

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").

Jason Felch and Ralph Frammolino, "Prologue" (1-6) and "Ch. 1, The Lost Bronze" (9-25) in *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*. Boston and New York: Houghton Mifflin Harcourt, 2011.

**Optional viewing to complete before class**

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

**Midterm essay due Session #15**

*Article: Sharon Hecker and Giuseppe Calabi, "Spoliazioni d'arte, un nuovo affaire Pissarro," (We Wealth Magazine (Oct. 9, 2020)) (CED)*

*Book Chapters: Chasing Aphrodite: the Hunt for Looted Antiquities at the World's Richest Museum (ced)*

**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

**Reading to complete before class**

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 (CED)*

**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 to complete before class**

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 (CED)*

*Book Chapters: Seven Days in the Art World (CED)*

**SESSION 20 (ASYNCHRONOUS)**

Objects in a Global Economy. The Contemporary Art Market

**Short assignment #3 (continuous assesment) due Session #20. This short assignment will help you get started on your final essay.**

In preparation for your final essay, first, read the assignment directions below. Second, select a topic and do some initial research. For short assignment #4 you should submit a 600-700 word summary of the topic you intend to write about and a short bibliography with at least 4 sources you intend to consult.

IMPORTANT - Students must post their selected artist to google docs (I will provide the link). This will help us avoid too many students writing about the same artist. (Otherwise you will have to sit through 10 presentations about Banksy! Let's make sure that doesn't happen.)

**Final essay assignment (3000-3500 words, due Sessions #28/29) – Artist profile**

Due Sessions #28-29, 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)**

**SESSION 21.** 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 to complete before class**

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

**SESSION 22.** Student presentations

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

## **SESSIONS 23 - 24 (LIVE IN-PERSON)**

**SESSION 23.** NFTs. What are they? Why are they valuable? Pros/cons. What conditions made the emergence of the NFT possible? A look at the history of digital art.

### **Readings to complete before class**

Clark, Mitchell. "NFTs - explained." *The Verge*. August, 18, 2021.

Ohlheiser, Abby. "Some artists found a lifeline selling NFTs. Others worry it's a trap." *MIT Technology Review*. March 25, 2021.

Rivers Ryan, Tina. "Token Gesture." *Artforum*. May 2021.

**SESSION 24.** Student presentations.

*Article: NFTs explained (The Verge, Jun 6, 2022)*

*Article: Some artists found a lifeline selling NFTs. Others worry it's a trap (MIT Technology Review, March 25, 2021)*

*Article: Token Gesture (Art Forum, MAY 2021)*

## **SESSION 25 (ASYNCHRONOUS)**

Objects in a Global Economy. The Contemporary Art Market

### **Short assignment #4 (continuous assessment) due Session #25**

Exhibition review. 600-700 words

Visit an exhibition this semester 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)**

**SESSION 26.** Objects in a Global Economy. The Contemporary Art Market

Topics: TBA

Reading

TBA

**SESSION 27.** Student presentations

**SESSIONS 28 - 29 (LIVE IN-PERSON)**

**SESSION 28.** 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 to complete before class**

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

**SESSION #29.** Student presentations.

**FINAL ESSAY DUE SESSIONS #28/29**

*Book Chapters: Tell Them I Said No (CED)*

**SESSION 30 (LIVE IN-PERSON)**

Objects in a Global Economy. The Contemporary Art Market.

Topics: Forgeries, fakes, and reproductions; the fall of the Knoedler Gallery: semester wrap-up.

**Reading to complete before class**

Jonathan Hay, “Editorial: The Value of Forgery.” (*RES: Anthropology and Aesthetics*, no. 53/54 (2008): 5–19)

**Viewing to complete before class**

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

*Article: The Value of Forgery (RES: Anthropology and Aesthetics , Spring - Autumn, 2008, No. 53/54 (Spring - Autumn, 2008), pp. 5-19) (ced)*

**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**

Preparation & participation	20%
Midterm evaluation	20%
Final evaluation	30%
Continuous assesment	30%



**20% Preparation & participation.** You should come to class prepared to discuss the readings and ask questions. We will have pop quizzes (short answer and multiple choice) throughout the semester to test basic knowledge about the session themes and assigned readings. I will also include short in-class exercises instead of quizzes from time to time.

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

**30% Final evaluation.** Final essay. 3000-3500 words. Due Session #28/29.

**30% Continuous assesment/evaluation.** Four short written assignments and one 10-minute presentation.

- Written assignments will be 600-700 words. Due on Asynchronous Sessions #5, 10, 20, 25.
- Students will also prepare presentations on the topic of their final essay. Presentations will take place Sessions #22, 24, 27, 29. I will make sign-up sheets available via google docs.

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

**OTHER RELEVANT INFORMATION ABOUT THIS COURSE:**

a) **ATTENDANCE POLICY**

Attendance to this Humanities course is mandatory. Just like any other IEU academic course, all students must follow IEU's Attendance Policy.

As per IE University policy, every student must attend at least 70% of sessions. IEU attendance policy applies to any type of session: live in-person and asynchronous sessions. Students attending less than 70% of sessions will be graded with a FAIL for the course. This FAIL will apply to the ordinary and the extraordinary calls of the current academic year.

For live in-person sessions, students will be marked absent if:

- they do not attend the session in-person or in any mode;
- they attend an in-person session via Zoom, or any remote format;
- they attend virtually a live in-person session, for which they received an authorized attendance waiver to attend the session online, but they do not have their camera turned on, they are not engaged, and they are not seated without distraction during the entire class session.

For asynchronous sessions, students will be marked absent if:

- they do not engage and complete the work expected of them in the asynchronous sessions.

Students are advised to take into account that the great majority of the Humanities sessions are double sessions; therefore, if a student is absent on a day there are 2 sessions scheduled, the student will be marked absent for the 2 corresponding sessions.

#### Attendance waivers

Please remember that professors are not allowed to grant exceptions to the attendance policy. You may inform them of the reasons of any planned or past absence out of courtesy, but any waiver must be granted by the IE Impact Program Management.

Under exceptional circumstances (serious health problems, visa delays, and travel restrictions), a student can ask for a temporary attendance waiver and may be allowed to attend online (or not in any format) and not have his/her 70% attendance affected. For this to be possible, a written and documented request must be made in advance to the IE Impact/Humanities Program Management Team. Students must email [ieimpacthumanities@ie.edu](mailto:ieimpacthumanities@ie.edu) with the request and any related documentation. Last minute changes in attendance or verbal request will not be considered. If the request is approved, an attendance waiver will be granted over one or more sessions and the allowed 30% will only be applied to other absences (without an authorized waiver).

#### Rules for online attendance (when authorized)

Any student who receives (or expects to receive) authorization for an attendance waiver to attend a live in-person session online (via Zoom) must meet the following criteria to be marked present: must have his/her camera on at ALL times, must be actively engaged during the entire class session and with any and all team-work, and must be located in an appropriate learning environment (e.g. student must be seated and free of distractions for the entire session).

#### Use of the 30% absences

No sessions or activities may be "skipped". If a student is under the impression that s/he can skip up to 30% of sessions, this is a mistake. The 30% "rule" is reserved for those circumstances that are out of a student's control. Personal trips, interviews, appointments, mild illnesses, family celebrations or ceremonies, or other personal matters will not be treated as exceptional cases and should be considered part of the 30% of allowed absences.

#### Attending online but still absent

Students who do not have an authorized attendance waiver are allowed to attend a class session online; however they must understand that they will be marked absent, and their participation grade may be influenced negatively by a high percentage of absences during the semester.

#### Role of Professors in Attendance

Professors are responsible for recording attendance; however, they have no authority to grant any student permission to have an excused absence of any kind (or to change the format of how a student will attend a session).

Any inquiries or requests must be made by the student to the IE Impact Program Team via email [ieimpacthumanities@ie.edu](mailto:ieimpacthumanities@ie.edu)

Professors are instructed to mark as ABSENT:

- students who do not attend a session in its previously scheduled format

- students who attend a session in a different format (online) than what was previously scheduled (i.e. they attend online instead of in-person).
- students who attend a session they were previously authorized to attend online but do not have their cameras on, engage actively or stay seated in an environment free of distractions for the entire session.
- students who do not complete the work adequately assigned for an asynchronous session.

If a student receives authorization for an attendance waiver and the student was already marked absent, the professor will be informed and the attendance record will be modified from absent to whatever is authorized (present, excused, etc).

#### Authorization for Attendance Waiver from a Student's Bachelor Program

If a student has received authorization for an attendance waiver from his/her bachelor degree's program to be absent (from any format of class) or to attend a live in-person session online (via Zoom), then the student must forward the email authorization to the IE Impact Team (ieimpacthumanities@ie.edu) and it will be verified. Upon verification, the professor will be informed to either not record a student as absent or to change a previous attendance record from absent to present, excused, etc.

#### b) GRADING SYSTEM:

Grade description and equivalents:

- 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.)

#### c) RETAKE POLICY

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.

**For the July retake, students must submit work they did not complete during the semester, or assignments they failed. However, the work they submit for the retake must be 1.5 times the length of the original assignment. For example, if a student fails due to not having submitted the midterm (1500-2000 words) the retake midterm they submit in July must be around 2250 words. Likewise, if a student fails due to not having submitted the short assignments (600-700 words) the retake short assignments they submit in July must be around 900 words.**

#### d) CODE OF ETHICS/HONOR

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:

- 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.
- Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.
- co-operation or collaboration.
- with official documents, including electronic records.
- 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:

- 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.
- 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).
- 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**

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### ANNA MAGDALENA WIECK TIJAN

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. She has extensive museum experience and has worked in curatorial departments at the National Gallery of Art, Washington DC; Fundación MAPFRE, Madrid; and the Fundación Juan March, Madrid.

Office hours by appointment ( [awieck@faculty.ie.edu](mailto:awieck@faculty.ie.edu) ). If we meet on zoom, use class zoom link.

## OTHER INFORMATION

**THEMATIC BIBLIOGRAPHY.** Additional, optional reading (and some viewing). Just for fun.

### 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 link: <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 Sluijter, "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).