Masters

MA in the History and Business of Art and Collecting

A two-year MA programme run by IESA
- Validated by the University of Warwick
- In Partnership with the Sir John Soane’s Museum and the Wallace Collection

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The Course and its Aims

The course is intended for students who wish to combine the study of the history of art with a professional training. Set within the context of the history of collecting students are offered an inter-disciplinary approach that widens their understanding of the historical and cultural factors influencing the creation and acquisition of works of art in the past as well as today. A unique feature of the course is its emphasis on learning in situ – reminiscent of the Grand Tour of the past.

In the first year studies take place in four major artistic centres: Paris, London, Florence and Belgium/Netherlands, giving an unprecedented opportunity to study works of art in their architectural and social context. Furthermore students are introduced to a variety of specialists, collectors, experts and key figures in the art world of each city.

Art business studies give students a practical understanding of the day-to-day activities of the art market. Assignments are carefully structured to enable students to learn essential research and analytical skills. Seminars in small groups encourage discussion as well as teaching professional presentation skills. Teaching by leading experts in a wide range of fields is carried out through lectures, visits to museums, collections and galleries and seminars.

Unlike MA programmes offered by other private institutions, the History and Business of Art and Collecting accepts a limited number of students. Teaching is in small groups and students are given a high degree of personal tutorial support and careers advice counselling.

The Course Structure

Year One

The first year provides a broad base for the study of the history of collecting, and covers the find and decorative arts from c1500-1900. It introduces students to the theory and practice of the art market today and the major players who shape the market.

The programme is divided into two modules, which can be taken separately or together, based in Paris and London. The teaching of each module is designed to complement the other, thus offering a fully integrated programme of study. At the end of the first year, students finish with a Postgraduate Diploma (equivalent to Masters One in the European system). Students who achieve the required marks may continue onto the second year and the Master’s programme.

PARIS

September–January

Paris has been the centre of royal patronage since the Middle-Ages, gradually replacing Italy as the primary source of artistic influence from the age of Louis XIV to the twentieth century. For the student it also offers a variety of major museums, whether the Louvre, Musée d’Orsay the Musée des Arts Decoratifs and the Musée Carnavalet, or town houses and chateaux such as Hôtel Lambert, the Hôtel Soubise, Vaux-le-Vicomte and Versailles. Student internships moreover offer the possibility of a wide range of activities including the many galleries of contemporary art.
HISTORY OF COLLECTING: Studies in Paris lay the foundations of historical knowledge in the fine and decorative arts and the history of collecting from the sixteenth century to the reign of Louis XV. Topics discussed include the impact of humanist studies on collecting for the studiolo, patronage in Rome and Florence c1500-1550, the collections of François I in France, patronage in Rome in the early 17th century, scientific collections and the cabinets de curiosité. The second half of the term concentrations on the patronage and collections of Louis XIV, with visits to Versailles and the Louvre, the taste of the Duc d’Orléans, Crozat and early 18th century collectors in Paris; also the rise of the art market and the role of the dealers in its creation.

The chronological development of the fine and decorative arts of the period 1500-1720 will be studied primarily through visits to museums, galleries, dealers and historic houses, specialist sessions with curators and tutors at the Louvre, the Musée de la Renaissance at Château Écouen, and Versailles.

THE ART MARKET TODAY: THEORY AND PRACTICE: In Paris the art market strand covers the structure of the art market as it developed in France, the roles of the Drouot, commissaires-priseurs, experts and dealers, museum curators and critics. Art law, new European legislation and law relating to the movement of works of art form part of the teaching as well as sessions on organising exhibitions and shows. Sessions on contemporary art with visits to important collections, dealers and ongoing art fairs are intended to better link past activities with collecting traditions today.

PRACTICAL SESSIONS: Sessions on conservation and techniques begin with the theory of conservation practice: during a visit to the Louvre the effects of restoration on paintings are discussed. These are followed by technical sessions on methods of conservation of works of art on paper, paintings and furniture.

FLORENCE
2 WEEKS IN OCTOBER-NOVEMBER
The Renaissance and its emphasis on the classical world of Greece and Rome formed the foundation of artistic tradition until the end of the nineteenth century, and the collections of Medici in Florence form one of the best-documented examples of republic and princely patronage of the fifteenth and sixteenth centuries.

HISTORY OF COLLECTING: Studies in Florence will concentrate on the Medici collections and patronage, from the great age of Cosimo I de Medici in the 15th century to the end of the dynasty in the early eighteenth century, through visits to major monuments and museums, such as the Convent of San Marco, the
The chapel of the Medici Palace, San Lorenzo, Santa Maria Novella, the Palazzo Vecchio and Pitti Palace, the Museum of Archaeology, the Uffizi and the Bargello museum of sculpture. Studies will also cover the rediscovery of Florentine art in the nineteenth century through visits to the collections of the Stibbert and Horne Museums.

**THE ART MARKET TODAY:** theory and practice: Practical sessions on the conservation of paintings, works of art and sculpture offer students the opportunity to discuss the decisions made by curators and conservators in the preservation and restoration of works of art. Visits to the workshops of Opificio delle Pietre Dure, the State centre for Restoration of the Arts in Italy, and the Palazzo Spinelli, Instituto per l’Arte e il Restauro, familiarise students with the various techniques used in the conservation and restoration of paintings. Students also visit dealers in Florence to familiarise themselves with Italian practice.

**BRUSSELS and MAASTRICHT**
2 weeks in March

At the centre of contemporary Europe, Brussels is primarily associated with the European Commission. However the Belgian capital was also the historic centre of Northern European art in the 17th century with Rubens, and played a leading role in the development of Art Nouveau.

**HISTORY OF COLLECTING:** the taste for early Netherlandish art, with the works of van Eyck and Memling was an early and very important aspect of collecting. Visits to Ghent and Bruges as well as to the museums in Brussels offer an in-depth study of this period. In Antwerp students will study the works of Rubens and the decorative arts for which Antwerp was so famous in the 17th century.

**THE ART MARKET TODAY:** theory and practice: the focus of teaching is based on the study of the organisation and impact of one of Europe’s most important art fair at Maastricht. Through discussions with dealers and art market consultants, students learn the role of the art fair in today’s art market and its importance to dealers and collectors.

**LONDON**
February-June

The London programme takes place in partnership with the Wallace Collection and concentrates on the study of collecting in the eighteenth and nineteenth centuries, tracing the history of collecting from private to public collections. Studies take advantage of the important public collections created both in London and elsewhere at this time. Internships enable students to understand further the workings of the contemporary art market on a day-to-day basis.

**HISTORY OF COLLECTING:** studies begin with the developments of the art market in Paris and London in the 18th century, the impact of the Grand Tour, collecting antiquities in England and France, the impact of the French Revolution and the founding of the Louvre, English collecting during the Regency, creating a market in the 19th century, the Pre-Raphaelites and the Aesthetic movement and the growth of the art market in the United States at the turn of the twentieth century. Visits are made to the National Gallery, Victoria and Albert Museum and British Museum in London, to collections such as those at Petworth, the Lady Lever Art Gallery in Liverpool and dealers in the fine and decorative arts. The art market today: theory and practice: the strand in London concentrates on the structure of the London art market, the finances of art investment, art law in England and the United States, issues of restitution, theft and insurance and the Art Loss Register. Studies also cover the inter-relationship between public and private sectors in England and the United States and the developing role of business patronage in the contemporary art market.

**Assignments**

Written assignments and presentations in seminars are given regularly in order to develop the students’ research skills. By the end of the year, students will be familiar with the principal sources for the study of collecting, such as contemporary catalogues, inventories and account books, diaries and travel literature.

The seminars give students the opportunity to consider individual collectors, their motives and their taste, how collections were acquired and displayed, or the manufacture of works of art for display in collections. Students also learn how to research a work of art as part of a cataloguing exercise.

Evaluation of the art market section of the course is through assignments throughout the year: the first and evaluation of a gallery or museum in terms of its conservation, insurance and security policies; the final project is undertaken as a group who work on setting up an international dealership.
Second Year

Year two follows on from the postgraduate diploma, and will allow for more specialised, in-depth study.

Term I consists of student-led seminars and workshops, alternating between the two strands: historic art markets and the art market today: theory and practice. It is followed by the writing of a dissertation from February.

Students develop their research skills in the study of patronage, provenance and the development of the art markets in London and Paris. Through research into the roles of dealers, the use of marketing tools and the taste of collectors, students discover the complex mechanisms by which works of art were bought and sold. Study visits in the Wallace Collection offer specific case studies on works of art that were acquired and the question of improvement or even fakes. An important part of the teaching is the setting of the historic art market in its economic and social context. Introductory sessions by economic and social historians on the economics of the historic art markets, the social context of collecting give students invaluable tools in the wider understanding of the art market. These are obligatory for all students, whichever special option is chosen.

The art market today: theory and practice: the strand develops the teaching of the first year through workshops in various areas of art law, conservation, marketing, and strategic planning.

Students work together on group presentations of specific case studies within each area. The workshops and lectures in the second year give the students the opportunity to work on individual case-studies, to develop an understanding of the practical implications of the issues concerned and to learn how to resolve them. The main focus of independent work is on the writing of a business plan, which incorporates the major issues previously studied.

Semester two

From February, students work on their dissertation topic in consultation with the academic director and with specialist supervisors. Dissertations should consider the historic or contemporary art markets. Workshops for students to present their research allow for continued discussion and development of research skills and the final presentations of the dissertation take place at the beginning of July. There is a week study trip to Paris in February to study works of art relevant to the historic art market strand before starting work on the dissertation.

Admissions

Students who apply for the M.A. should have a first degree in which they have gained a 2.1 or its equivalent. While it is not necessary to have taken a degree in art history, students will be expected to have a good general knowledge of the chronology of art history. Students must be fluent in English and show that they can write at a standard acceptable for postgraduate studies.

As part of the application, they will be expected to demonstrate their knowledge of art history in a written comparison of works of art. In order to proceed onto the second year of the MA students must obtain a 50%
Students who wish to take the course as auditors or part-time should have some art historical background.

**Validation**

The first year of the course is validated as a post-graduate diploma by the University of Warwick and as such is given 120 credit points at M.A. level. It is the equivalent of a Masters One in the European system. The second year leads to a full M.A. or Masters Two and is equivalent to a further 90 credit points, totalling to 210 credit points.

Students can be awarded the post-graduate diploma without continuing onto the second year of the MA, but will not receive any diploma for it. They can transfer the credit points towards an M.A. whether at Warwick or another British institution. Students who pass the course with a mark of 60% or above will be given serious consideration for an M.A. at Warwick.

**PROGRESSION ONTO THE MA**

Students are accepted onto the course and registered with the University of Warwick for the postgraduate diploma. Those students who achieve the requirements for the Master’s degree will be allowed to continue onto the second year.

**TERMS AND CONDITIONS**

The price of the each module includes all components of the teaching element for each course: handouts, photocopies, access to research libraries, entrances to museums and galleries and travel within the course programme.

There is a charge of 350 euros for the cost of French insurance and social security (mandatory during the first year) and 500 euros for registration fee for Warwick University.

Accommodation is not included in the course fee, nor is travel between cities. Arrangements for accommodation have been made for students in each city while those who prefer to make their own arrangements will be given any help required.

IESA reserves the right to alter the programme or to cancel due to unavoidable circumstances.

**CANCELLATIONS**

Students are required to pay a non-refundable deposit of 2000 euros upon acceptance of a place. Tuition fees should be paid by 1 September. Cancellations before 1 October will have the fees refunded minus the deposit. After that date, there can be no refunds except in the case of serious illness and all refunds are made at the discretion of the Directors of IESA.

Students are advised to take out insurance in case of unavoidable cancellation.

**Course fees MA 2013-2015**

**FEES FOR THE MA 2013-2015**

**FOR UK AND EU NATIONALS:**

- 2 year MA degree: 19,900 euros* divided as:
  - 12,500 euros for year 1
  - 7,400 euros for year 2

**FOR NON EU NATIONALS:**

- 2 year MA degree: 20,400 euros* divided as:
  - 13,000 euros for year 1**

* comprehensive of: 2 year registration fee for the University of Warwick and 2 year French Social security

** the additional 500 euros cover extra administrative costs for non EU students.

Fees are payable at the beginning of each academic year following the breakdown shown above.

Fees for individual modules or part-time options available on request. These fees do not cover: accommodation, transportation between cities.

**The University of Warwick**

The course is validated by the University of Warwick, internationally recognised as one of Britain’s most well-respected universities. The Department of History of Art at Warwick has a long reputation for the excellence of its teaching programmes, as was recognized by the award of a 5A in the most recent Research Assessment Exercise. The Quality Assurance Agency also rated the teaching of the department as excellent.

For more details on the programme, teaching staff, application, please visit [www.iesa.edu](http://www.iesa.edu) or contact [MACourses@iesa.edu](mailto:MACourses@iesa.edu)