

### Course Description

This short course will provide an introduction to the institutions and mechanisms of the art market. Citing relevant case studies and recent market developments, it will explore topics including: the structure of the art world, valuation, market analysis and art indices, and collecting. Lectures will be complemented by interactive seminars with art market experts and professionals.

Lecture: 45 min. + 15 min. Q&A

Seminar: 30 min. intro + 30 min. Q&A

All lectures and seminars are going to be available for download at any time during the course without an additional charge.

Networking is encouraged! We will have special chat rooms and forums assigned for communication between professor, practitioners and participants.

### Professor



**Natasha Degen**

Natasha Degen has previously taught courses on art and its markets at Cass Business School and Sotheby's Institute of Art. A graduate of Princeton University and the University of Cambridge, she has contributed to publications including the Financial Times, The New York Times, Artforum, and frieze. She is currently working on an anthology of artists' writings and critics' texts on the art market, to be published later this year.

### Practitioners



**Cristina Salmastrelli**

Director of the [Affordable Art Fair New York City](#), Cristina Salmastrelli brings an innovative, dynamic perspective to one of New York's most anticipated events. She has an extensive background working at some of the most highly regarded and iconic art fairs including the IFPDA Print Fair and the ABAA NY Antiquarian Book Fair. She joined Ramsay Fairs LLC in April 2011 as Fair Manager of PULSE New York and in May 2012 was promoted to her current position as Director of the Affordable Art Fair. Cristina holds a Bachelor of Arts in Art History and History from Colgate University and a Masters in Museum Studies from New York University.





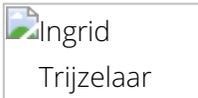
### **Anne-Hélène Decaux**

After graduating from the Sorbonne University in Paris and UNSW in Sydney in 2005, Anne-Hélène joined the cultural agency of the Aga Khan Development Network in Geneva. In 2007, she undertook further training with Christie's in New York and specialized in Modern and Contemporary Art. In 2009, she set up her own consulting firm and started writing, advising and curating for corporate and private clients in France, North Africa and the Middle-East. In 2012, she joined [ArtViatic](#) – the first exclusive platform for buying and selling authenticated and certified high-end artworks without the need of any intermediaries – as Head of Communications.



### **Javier Lumbreras**

Mr. Lumbreras has a background in banking, real estate and art, and adheres to a lineage of art collectors. Playing a pivotal role in the international art market, he has served as a consultant to private collections, and trustee to museums and other international art institutions. He is considered a pioneer in the field of art investment funds worldwide. Javier serves as the CEO of [Artemundi Management Limited](#). Recently, he founded the Adrastus Collection, a family trust initiative in support of institutional aims. Javier is the author of the book *The Art of Collecting Art*.



### **Ingrid Trijzelaar**

Ingrid Trijzelaar is Art Adviser and Guest Curator of [ABN AMRO Group Corporate Art Collection](#). She is the Founder of Global Art Waves (art events), Curator and treasurer of "Ode aan de Wildernis" Foundation and a guest lecturer at the Free University of Amsterdam (postgraduate art program).



## Course Schedule

The time for all live lectures and seminars is 12 pm (noon) NYC Time / 17:00 pm London time.

Week 1 (Lecture: April 16; Seminar: April 18)

### **The Structure of the Art World**

The first lecture will present an overview of the various interdependent commercial and non-commercial entities that constitute the art world: galleries, auction houses, museums, art fairs, biennials, etc.

Week 2 (Lecture: April 23; Seminar: April 25)

### **Valuation**

Focusing on the individual artwork, the second lecture will examine the factors that affect an artwork's price. How can artworks that are intrinsically similar have such remarkably different prices?

Week 3 (Lecture: April 30; Seminar: May 2)

### **Market Analysis and Art Indices**

The third lecture will introduce art market sectors (from Old Masters to Chinese contemporary art) and discuss how market performance is measured.

Week 4 (Lecture: May 7; Seminar: May 9)

### **Collecting**

Art is viewed as an aesthetic, social, and financial asset. The final lecture will investigate why individuals acquire art and address the issues related to starting a collection.

## Reading List



Suggested reading (to be completed before the corresponding lecture):



Week 1: <http://www.vulture.com/2013/01/art-superdealer-larry-gagosian.html>



Week 2: <http://www.artnet.com/magazineus/features/kuspit/kuspit3-6-07.asp>



Week 3: [Skate's Annual Art Investment Report, Part 2](#)

Week 4: <http://www.guardian.co.uk/artanddesign/2006/oct/12/friezeartfair2006.friezeartfair>

<http://www.forbes.com/sites/kathryntully/2012/11/26/could-fine-art-and-collectibles-become-a-new-asset-class>

Further reading:

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

Noah Horowitz. *The Art of the Deal: Contemporary Art in a Global Financial Market*. Princeton: Princeton University Press, 2011.

Iain Robertson. *Understanding International Art Markets and Management*. London: Routledge, 2005.

[Sergey Skaterschikov. \*Skate's Art Investment Handbook\*. New York: McGraw-Hill, 2009.](#)

## Recommended Background

The course has no prerequisites other than fluency in English.

## Price

Introductory offer: 180 USD for the full course (4 lectures, 4 seminars). [Register now](#)

## Contacts

For additional information about the course please contact Elena Zavelev at [ezavelev@skatepress.com](mailto:ezavelev@skatepress.com) or +1 (212) 514-6010.

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