

## GLOBALIZATION OF ART & ITS MARKETING

PROGRAM CODE	TOTAL SEMESTER		DISTRIBUTION				
	SCT	UD	CAT	TALL	LAB	PC	
	4	64					SEMESTER IN ENGLISH
SEMESTER	AUTONOMOUS LEARNING TIME						REQUIREMENT
	32H						ENGLISH LEVEL B2 OR HIGHER
<b>COURSE DESCRIPTION</b>							
<p>In this course, we will take an exciting journey to the Art and artists of different periods, from all over the globe, discovering how Art can be regarded as a mirror of “the spirit of the times” we are living in. Today, globalization has a powerful influence on 21<sup>st</sup> century Art. With technology and the digital revolution everybody can create art and show it to the entire world. Also, in our consumer culture and globalized world, art is becoming like any other commodity or product exported and imported worldwide. In this course, we will look at the unique and the shared elements of artists from different countries, evaluating the effect of globalization on smaller artists and big art conglomerates. Marketing can be described as “the” art form of the 21st century. We will analyze this through the exploration of the works and marketing success of artists such as Andy Warhol and Damien Hirst. Street art will also be a key topic as an example of a counter-culture to consumerism. We will learn about international street artists such as Banksy, and about local street-art through a walking street art tour of Valparaíso.</p>							
<b>COMPETENCES ASOCIATED WITH THE PROFILE</b>							
<b>LEARNING OUTCOMES</b>							
<p>To achieve the objectives of this course, you will:</p> <ul style="list-style-type: none"> <li>• reflect on the changing definitions of art through time until the 21<sup>st</sup> century.</li> <li>• be exposed to a wide variety of contemporary art.</li> <li>• discuss how important contemporary artworks relate to their social and historical contexts</li> <li>• explain the geographical shift of artistic centers from Europe (Paris) to the United States (New York), and then in the 21st century to a global spreading (Asia and Africa).</li> <li>• describe the way museums, museum collections, and access to art influence and inform contemporary artistic practice.</li> <li>• examine how the artistic activities in different local and national contexts are organized in the contemporary global culture.</li> <li>• understand ways in which art and cultural practices around the world both are impacted by and contribute to globalization.</li> <li>• discuss the role of the art market.</li> <li>• identify major works of public art and develop critical thinking skills in relation to art as it and global contexts.</li> </ul>							

- explore contemporary art as a continuing, international artistic project.

#### KEY CONTENT

#### TEACHING AND EVALUATION METHODOLOGIES

A variety of learning activities are designed to achieve the course objectives, provide a rich variety of learning experiences, build a community of learners, and equip you with skills and competences for ongoing learning. The lessons of this course consist mainly of on-campus classes which follow the “flipped-classroom” methodology, to promote active learning, interaction in class, and encourage independent thought and application of ideas.

Students will give one presentation on a topic of personal interest that addresses the theme of the class. Each presentation will be approximately 30 minutes followed by group discussion. After the presentation you are asked to self-assess the quality of your presentation. For the final project, you will develop an individually researched paper on an open topic to be decided in consultation with the teacher.

In addition, we will discuss reading assignments and do group work as well as watch one film on street art, on the Graffiti artist ‘Banksy’ and an extract on ‘Damien Hirst’. One of the highlights of this class will be a street-art tour in Valparaíso. This tour will be guided by a street artist and we have the chance to visit the studio of street artists.

Your progress will be evaluated by participating in the class, an extended essay, a presentation, a final paper and an exam. Evaluations will be based on your ability to synthesize new material (reading or audiovisual) with your own reflection and critical thinking. Memorization of the material and definitions is NOT the objective of this course.

#### BASIC BIBLIOGRAPHY

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- Altman, Alex: “Banksy Unmasked? A Graffiti Mystery”. November 2, 2007. URL: <http://www.time.com/time/arts/article/0,8599,1679794,00.html>.
- Banksy: *Wall and Piece*, United Kingdom: Random House Inc., June 1, 2007.
- Bhabha, Homi: *The Location of Culture*, New York, Routledge, 2004
- Briede, Anamaría and Gomez Rovira, Rodrigo: *Valparaíso. Fotografías Relatadas*, Edición en ocasión del Festival Internacional de Fotografía en Valparaíso 2011, Confín del Mundo, FIFV Ediciones, 2011.
- Damien Hirst: *Thoughts, Work, Life* [documentary] produced by British Academy of Film and Television Arts (BAFTA), UK, 2012
- Evans, Sian: “Art Market Report. Financial Crisis Cools Down Art Market”. URL: [http://www.forbes.com/2008/10/31/christies-sothebys-frieze-pf-art-in\\_se\\_1031artmarket\\_inl.html](http://www.forbes.com/2008/10/31/christies-sothebys-frieze-pf-art-in_se_1031artmarket_inl.html).
- Exit Through the Gift Shop [documentary/comedy] produced by Banksy, UK/USA, 2010, DVD (87 minutes), sound, colour.
- Freeland, Cynthia: *But is it Art?* Oxford: University Press, 2001.

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- Gingeras, Alison, Wood, Catherine and Bankowsky Jack: *Pop Life: Art in a Material World*, London: Tate Gallery
- Heath, Joseph and Potter, Andrew: *The Rebel Sell: How The Counter Culture Became Consumer Culture*, New York: John Wiley & Sons, 2006.
- Hong Kong Heritage Museum: "Turner Prize – Most Prestigious – Yet Also Controversial". URL: [http://www.heritagemuseum.gov.hk/downloads/exhibitions/ex165/TURNER\\_PRIZE\\_exhibition\\_version\\_Eng.pdf](http://www.heritagemuseum.gov.hk/downloads/exhibitions/ex165/TURNER_PRIZE_exhibition_version_Eng.pdf).
- Irvine, Martin: "The Work on the Street: Street Art and Visual Culture". Sandywell, Barry and Heywood, Ian: *The Handbook of Visual Culture*, London & New York: Berg, 2012: 235-278.
- Lacayo, Richard: "Damien Hirst: Bad Boy Makes Good". Time Magazine. September 4, 2008. URL: <http://www.time.com/time/magazine/article/0,9171,1838750,00.html>.
- Logan, Lis: "Banksy Defends His Guerrilla Graffiti Art". Time Magazine. October 29, 2008. URL: <http://www.time.com/time/arts/article/0,8599,1854616,00.html>.
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- Palmer, Rod: *Street Art in Chile*, London: Red Books Limited, 2008.
- Palmer, Rod: *Arte Callejero en Chile*, Santiago: Ocholibros, 2011.
- Sawyer, Mirinda: "How we all learned to stop sneering and embrace modern art". The Guardian, October 11, 2009. URL: <http://www.guardian.co.uk/artanddesign/2009/oct/11/art-frieze-turner-tate-turbine>.
- Slinkachu: *Global Model Village. The International Street Art of Slinkachu*. USA: Blue Rider Press, 2012.
- Street Art – The Ephemeral Rebellion [documentary] produced by Felix Kriegsheim & Nils Bökamp, Germany, 2010, DVD (54 minutes), sound, colour.
- Stiglitz, Joseph: *Globalization and its Discontents*, London. Penguin, 2002
- Tanneeru, Manav: "Globalization, Technology Changing the Art World", November 27, 2006. URL: <http://edition.cnn.com/2006/SHOWBIZ/11/26/art.globalization/>.
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- Wilde, Oscar: *The Picture of Dorian Gray (1891)*. New York: Dell, 1975: 6-7.
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Note: As the above listed sources will not be used entirely the tutor will provide the students with the necessary abstracts. The texts do not have to be read before the class starts