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## A Didactic Teaching and Learning Project in Art Market Research: Researching and Publishing the History of Commercial Art Dealing

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### Introduction

The buying and selling of art has a long tradition. However, private dealing in the form of the gallerist<sup>1</sup>, the more progressive variant of the art market, developed only gradually during the second half of the 19<sup>th</sup> century, in the major European art metropolises of Paris and London, in relation to a turning point in the system of patronage.<sup>2</sup> Paul Durand-Ruel and Ambroise Vollard, who were already active in Paris at the end of the 19<sup>th</sup> century, provide

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<sup>1</sup> Within this context it is worth bearing in mind that the term “gallery” and the related profession are not accredited designations (cf. Claudia Herstatt, “Galerie,” in *Glossar Kulturmanagement*, ed. Verena Lewinski-Reuter and Stefan Lüddemann (Wiesbaden: VS Verlag für Sozialwissenschaften/Springer Fachmedien Wiesbaden, 2011), 70). The latter has displayed differing traits since its first appearance. Today there are in practice, in the West at least, two different types of dealer. On the one hand there is the specialist in not yet established contemporary art, the gallerist, working primarily on commission in the primary market and organizing exhibitions (*Modernus*), and on the other the art dealer who owns an inventory with an established value and is active in the secondary market (*Antiquarius*). The boundaries between the two remain fluid and are dependent upon – as Birgit Maria Sturm correctly states – “almost inevitably to what degree the gallery and its artists are established.” (“Pragmatischer Idealismus: Aspekte des Arbeitsverhältnisses von Galerien und Künstlern,” in *Kunsthandel – Kunstvertrieb. Tagungsband des fünften Heidelberger Kunstrechtstags am 7. und 8. Oktober 2011*, ed. Nicolai B. Kemle, Thomas Dreier, and Matthias Weller (Schriften zum Kunst- und Kulturrecht, vol. 15. Baden-Baden: Nomos, 2012), 58.) It is therefore in the nature of gallery work, the ongoing promotion of artists and the sale of their works, that in time these works can return to the market and then be – also through the gallery representing the artist – sold on the secondary market. In addition, gallerists often use dealing in art to fund their efforts on behalf of the not yet established artists in their program.

<sup>2</sup> See *The Rise of the Modern Art Market in London, 1850–1939*, ed. Pamela M. Fletcher and Anne Helmreich (Manchester, United Kingdom: Manchester University Press, 2011); Pamela M. Fletcher and Anne Helmreich, “Local/Global: Mapping Nineteenth-Century London’s Art Market,” *Nineteenth-Century Art Worldwide* 11, no. 3 (Autumn 2012), [www.19thc-artworldwide.org/autumn12/fletcher-helmreich-mapping-the-london-art-market](http://www.19thc-artworldwide.org/autumn12/fletcher-helmreich-mapping-the-london-art-market); Harrison C. White and Cynthia A. White, *Canvases and Careers: Institutional Change in the French Painting World* (New York: Wiley, 1965); Nicholas Green, “Dealing in Temperaments: Economic Transformation of the Artistic Field in France during the Second Half of the Nineteenth Century,” *Art History* 10 (1987): 59–78; Nicholas Green, “Circuits of Production, Circuits of Consumption: The Case of Mid-Nineteenth-Century French Art Dealing,” *Art Journal* 48, no. 1 (1989): 29–34; Robert Jensen, *Marketing Modernism in Fin-de-Siècle Europe* (Princeton, N.J.: Princeton University Press, 1994); and David W. Galenson and Robert Jensen, “Careers and canvases: the rise of the market for modern art in nineteenth-century Paris,” *Current Issues in 19th Century Art/Van Gogh Studies I* (Amsterdam: Van Gogh Museum, 2007): 136–166.

prototypes for the gallerist as the creator of public profiles<sup>3</sup> for contemporary artists. There nevertheless remain extensive gaps, depending on geographic location and historical period, in the research into the history of commercial art dealing, which in some cases still requires extensive basic research. There exists no inventory of art market protagonists and the historical development of their activities. Significant contributions have been made, however, by the digital mapping projects that have been carried out and published with growing frequency in recent years which capture, georeference, and visualize the locations of art market protagonists.<sup>4</sup> Spatial analysis is increasingly becoming a part of art historical research and in particular the history of the art market. This was the point of departure for the teaching and learning project being presented here, whose overall objective, structure, and challenges will be presented in the following pages, and which resulted in the publication of *Zur Geschichte des Düsseldorfer Kunsthandels* (A History of Commercial Art Dealing in Düsseldorf) in 2014.<sup>5</sup>

The objective of the teaching and learning project was the study of the current art gallery scene and the history of commercial art dealing in the German city of Düsseldorf, whose art scene was, and is, of national and, in certain areas, even international significance. The author pursued her previous research into the history of commercial art dealers in Düsseldorf in the 19<sup>th</sup> century,<sup>6</sup> extending it into the 20<sup>th</sup> and 21<sup>st</sup> centuries. An extensive review of the literature revealed that just such a comparative inventory of 20<sup>th</sup> and 21<sup>st</sup> century Düsseldorf art galleries was still required.

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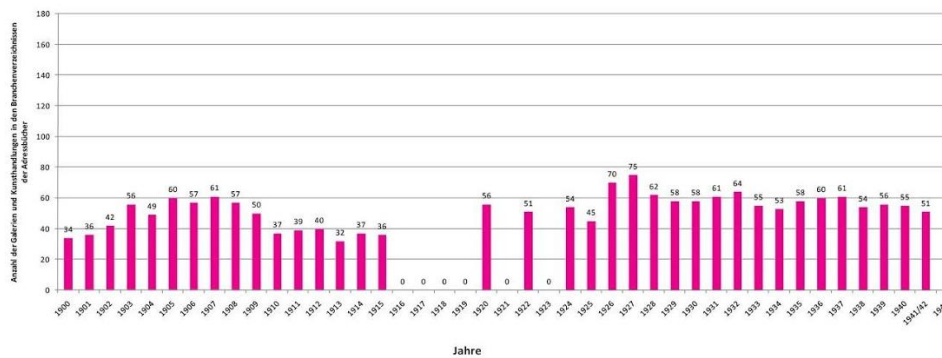
<sup>3</sup> Hans Peter Thurn, *Der Kunsthändler: Wandlungen eines Berufes* (München: Hirmer, 1994), 124 coined the term “Öffentlichkeitsarbeiter” (literally “publicity worker”).

<sup>4</sup> *Artl@s Exhibitions database* (Béatrice Joyeux-Prunel, Catherine Dossin, and Léa Saint-Raymond, “Artl@s Exhibitions database, The Artl@s Project,” accessed April 10, 2018, <http://artlas.ens.fr/en/database-2>); *London Gallery Project* (Pamela Fletcher and David Israel, “London Gallery Project,” 2007, revised September 2012, accessed April 10, 2018, <http://learn.bowdoin.edu/fletcher/london-gallery>); *Géographie du Marché de l’Art à Paris* (Julien Caverio, Félicie Faizand de Maupeou, and Léa Saint-Raymond, “Géographie du Marché de l’Art à Paris, GeoMAP,” 2017, accessed April 10, 2018, <https://paris-art-market.huma-num.fr>); *Artists in Paris* (Hannah Williams and Chris Sparks, “Artists in Paris: Mapping the 18th-Century Art World,” accessed April 10, 2018, [www.artistsinparis.org](http://www.artistsinparis.org)).

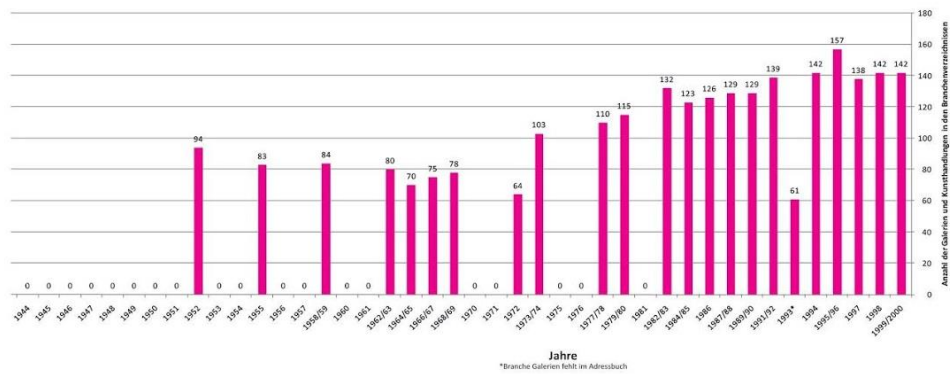
<sup>5</sup> Nadine Oberste-Hetbleck, ed., *Zur Geschichte des Düsseldorfer Kunsthandels* (Düsseldorf: Düsseldorf University Press, 2014).

<sup>6</sup> See Nadine Müller, *Kunst & Marketing. Selbstvermarktung von Künstlern der Düsseldorfer Malerschule und das Düsseldorfer Vermarktungssystem 1826–1860* (Regensburg: Schnell & Steiner, 2010); Nadine Müller, “‘Es ist ganz kurios, hier handelt alles mit Bildern’ – Einblicke in den Düsseldorfer Kunsthandel im 19. Jahrhundert an ausgewählten Beispielen,” in *Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung 1819–1918* [the publication appeared on the occasion of the exhibition “Weltklasse. Die Düsseldorfer Malerschule 1819–1918”, *Museum Kunstpalast, Düsseldorf, 24. September 2011–22. Januar 2012*], ed. Bettina Baumgärtel (Exhibition catalogue, vol. 2. Petersberg: Imhof, 2011), 312–319.

In contributing to the closing of this gap in the research, a methodical approach using two lines of inquiry was employed. Firstly, a quantitative process was applied, in compiling an overview of all the locations of art dealers and galleries for a complete century (1900–2000), which to date had not been available (**Fig. 1 a+b**). This information was retrieved from Düsseldorf business directories through an extensive examination of source materials.

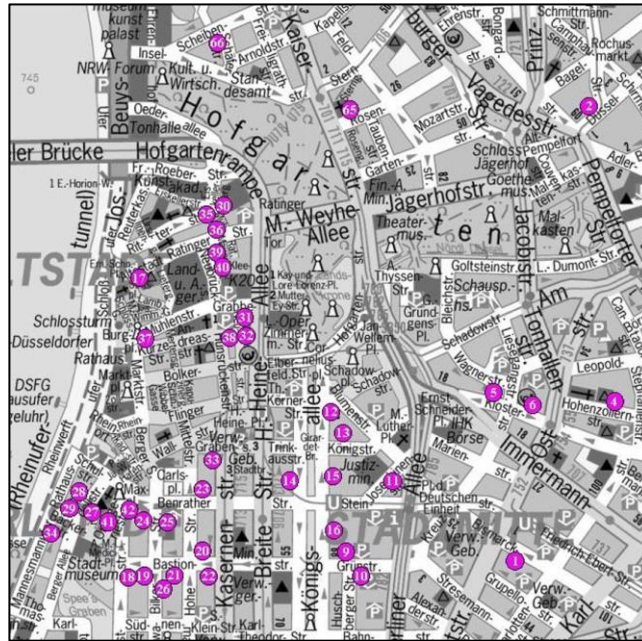


**Fig. 1 a:** Number (y-axis) of locations of art dealers and galleries retrieved from Düsseldorf business directories by year (x-axis) (1900–1943), Oberste-Hetbleck, *Geschichte des Düsseldorfer Kunsthandels*, inside cover left.

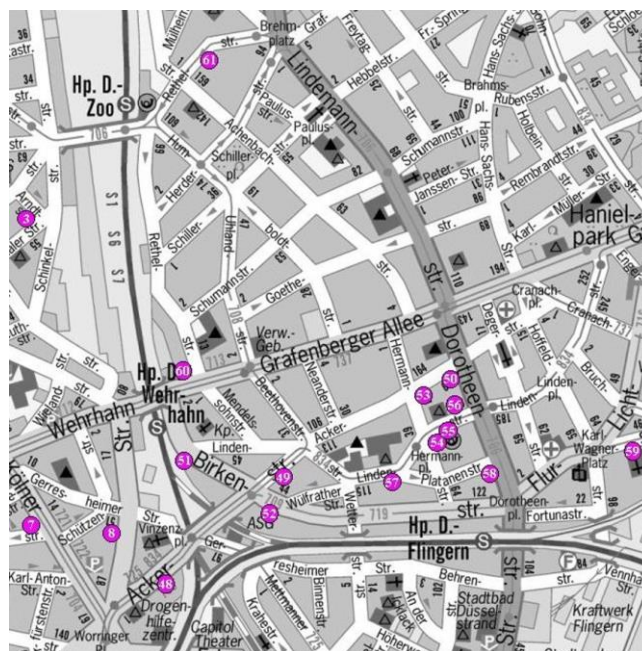


**Fig. 1 b:** Number (y-axis) of locations of art dealers and galleries retrieved from Düsseldorf business directories by year (x-axis) (1944–1999/2000), Oberste-Hetbleck, *Geschichte des Düsseldorfer Kunsthandels*, inside cover right.

In addition, a cartography of the present situation was generated which included a visualization of all art dealers and gallerists located in the city as of December 2012/January 2013 (**Fig. 2 a+b**).



**Fig. 2 a:** Art dealers and gallerists located in Düsseldorf as of December 2012/ January 2013, detail: southern city center, Oberste-Hetbleck, *Geschichte des Düsseldorfer Kunsthandels*, 297.



**Fig. 2 b:** Art dealers and gallerists located in Düsseldorf as of December 2012/ January 2013, detail: northern city center, Oberste-Hetbleck, *Geschichte des Düsseldorfer Kunsthandels*, 296.

Secondly, in a qualitative expansion, 23 detailed profiles of galleries and art dealers were written by PhD candidates and students involved in the teaching

and learning project, and supplemented by a text contributed by an external expert, as well as a number of texts by the author outlining the categories by era.

### **The Overall Objectives of the Project**

One of an art historian's basic skills, in addition to research, is the authoring of academically sound and stylistically confident texts in a range of genres. The objective of this teaching and learning project was to integrate into the teaching students' texts and writing processes beyond the usual range of their writing activities, i.e. authoring seminar papers and bachelor and master theses. The project culminated in the publication *Zur Geschichte des Düsseldorfer Kunsthandels* (A History of Commercial Art Dealing in Düsseldorf), as mentioned above. The project was propelled by the author's conviction that students would be extremely committed and able to sustain the dedication that significant technical work requires, when given the clearly defined prospect of producing a "material product" in the form of a publication in which a much larger audience than merely the evaluating teacher would be interested.

It is the author's view that an increase in student motivation as well as a more sustainable, deeper success in learning could be achieved if the project pursued the objective of satisfying the requirements of research-based studying, as Huber 2009 briefly and precisely defines them.<sup>7</sup> Art market research benefits from the contribution such a publication can make,<sup>8</sup> as already explained in the introduction, whilst also securing the research results of both students and teachers in the long term. The participating students were actively involved, during the project, in the various phases of a research venture, ranging from the development of questions, the choice of research and surveying methods, conducting of research, and critical deliberation of sources, through to the presentation and publication of the results.

Practical relevance and a close link to professional concerns were central components of the project. Participating students were given the opportunity

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<sup>7</sup> "In contrast to other forms of learning, research-based studying distinguishes itself in that those studying are involved in the process of a research project aimed at gaining information of interest to third parties, and in all its fundamental phases – from the development of questions and hypotheses, via the choice and execution of the methods, through to the examination and presentation of the results in independent work or in active cooperation in an overarching project – (co)-designing, experiencing, and deliberating." Ludwig Huber, "Warum Forschendes Lernen nötig und möglich ist," in *Forschendes Lernen im Studium: Aktuelle Konzepte und Erfahrungen*, ed. Ludwig Huber, Julia Hellmer, and Friederike Schneider (Motivierendes Lehren und Lernen in Hochschulen, 10. Bielefeld: UVW, Webler, 2009), 11.

<sup>8</sup> The publication, the result of the project, neither aimed for nor attempted completeness, in terms of both the number of galleries and art dealers that were profiled and in the description of events within the Düsseldorf art market.

of talking directly to art dealers and gallerists at the locations selected, and begin building networks that could subsequently be beneficial in entering the profession. In addition to participating in editorial work, the students were also able to gather practical experience in areas that would be of later professional relevance (publishing/galleries).

### **The Structure of the Project**

The project entailed two stages embedded within the teaching:

1. The initial seminar focused on research. The participating students gathered information on the selected art dealers and galleries. In addition to intensive research and a thorough examination of source materials, they also conceived and carried out semi-structured interviews.
2. A second, consolidating seminar, focused on the process of writing and the completion of texts for the publication.

Following an explanation of the composition of the group of participating students, the specifics of the project's progress are described in detail below.

### **Composition of the Group**

Both seminars were aimed equally at both undergraduate and postgraduate art history students, and were included in the study regulations of both the bachelor and master programs. The consolidation seminar was conceived primarily for advanced undergraduates, generally in their third and final year, and already in possession of a methodical knowledge of art history.

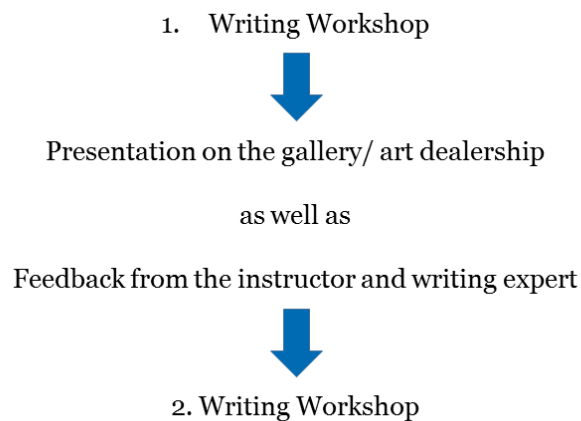
Postgraduate art history students were also able to attend the seminar, providing they had participated in the seminar during the previous semester. These students were participants in a cross-curricular program between the university's art history and economics faculties. Within such a framework, the seminar was also open, as an elective module (arts and cultural management), to postgraduate business administration students. The attendance of business administration students further facilitated cross-faculty exchange among students. In total, 22 students participated in the seminar during the winter semester and 14 during the summer one. Work on the subsequent publication included a further five postgraduate students, who had only participated in the winter semester seminar, and two doctoral art history students who contributed only texts. Ultimately it was a heterogeneous group whose participants required a variety of levels of supervision.

### **Structure and Development of the Project**

The following description of the project concentrates on the second, consolidating seminar since it focused primarily on integrating writing processes into the teaching. However, the first seminar, in which the project's basic foundations were laid in a collaboration between the students and a

senior curator from a municipal museum, could similarly be dealt with in more detail.<sup>9</sup> Following in-depth research and a review of the literature, a workshop developed a catalogue of criteria for the semi-structured interviews. This comprised customized bullet points and questions, tailored to the particular type of business (**Appendix 1**) to supplement the extant material, and which was subsequently used by the students in their fieldwork. In pairs or small groups, the interviews were usually conducted directly on site at the galleries, the art dealers' premises, or with contemporary witnesses.<sup>10</sup>

In the second, consolidating seminar the focus was on workflow, described in more detail under "skills," but which is briefly mentioned here in order to illustrate the development of the project. It included a collaborative review of Düsseldorf business directories from 1900 to 2000, including the preparation of tables of the art dealers and gallerists being researched, and the writing of scholarly texts profiling individual galleries and art dealers, according to a catalogue of criteria that had previously been established in the seminar (**Appendix 1**), and with whose assistance the interviews had been carried out and evaluated. In addition, the previously analyzed gallery profiles were collated within a framework of categories.



**Fig. 3:** Stages of didactic support for the writing process; author's illustration of the project.

The authoring of the texts and presenting of the gallery profiles were supported by an external writing instructor (**Fig. 3**), and took place in three phases. At the beginning of the semester, a workshop was held in which the authoring guidelines and the publication's target groups were discussed. Under

<sup>9</sup> Originally, an exhibition was planned for a museum project space. For human resource reasons, this was unable to take place in the museum in this form and the collaborating curator was also unable to attend the second part of the seminar.

<sup>10</sup> A total of 19 people were interviewed by groups of two or three people as well as - in some cases - by an individual interviewer. Most of these interviews were recorded as audio data.



the supervision of the writing instructor, issues of methodology relevant to the writing of academic texts were also addressed. These included reading and reading techniques, the transfer from reading to writing, structuring (in particular the creation of mind maps), and the planning of the writing process.<sup>11</sup> Following brief input concerning “structuring” from the writing instructor, the students were able to begin on their own subjects, employing the available resources (flipcharts, pens, meta-plan cards) and documents they had brought with them, to create mind maps for their text. In addition, at the end of the workshop, the students received one handout containing advice on academic language and another one with general advice on writing, which were also discussed as a group. The workshop was designed to enhance and develop the existing knowledge of participants already in the advanced stages of their studies. In subsequent sessions, the students presented their interim results and, away from the seminar, wrote up their short, three-page gallery profiles. First drafts of the texts were then submitted digitally, after which the students received feedback on the current state of their texts from the writing instructor, as well as the author. This was done through feedback forms developed by the writing instructor, with the author additionally addressing the “sources” level. In addition to an overall assessment, the sheets contained seven final levels (**Appendix 2**). In addition to the feedback forms, the author inserted comments directly into students’ texts in correction mode. Following the return of the feedback sheets, the texts were revised by the students before the second writing workshop “Redrafting,” at the end of the semester. Here, students were able to exchange observations on the new versions of the texts in a feedback session with the assistance of previously developed worksheets. These worksheets (**Appendix 3 a-c**) were once again developed by the writing instructor, based on stipulations and proposed changes by the author. A set of documents filled out for each text comprised five levels across a total of seven worksheets:

- First Level: content and comprehensibility
- First Level: content and completeness
- Second Level: structure and development
- Third Level: language and style at sentence level
- Third Level: language and style at word level
- Fourth Level: formal correctness, spelling, grammar, layout
- Fifth Level: images

Each student worked on a text on just one worksheet. 15 minutes were available per worksheet, after which a change of seats took place with participants free to choose their next place. The students read the texts on the worksheets from a predefined perspective (focusing on the various points to be

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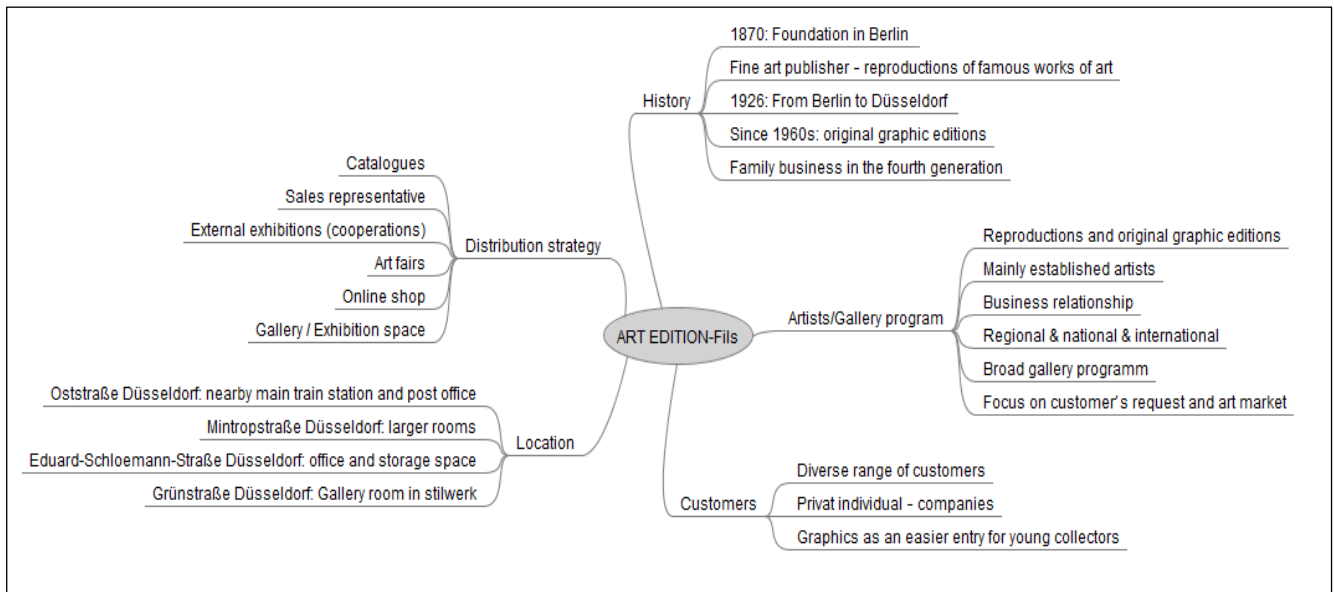
<sup>11</sup> The first two exercises were based on a one-page excerpt from Herstatt, “Galerie,” 69.

considered) and provided appropriate feedback. Within this framework they were to state where they saw the need for revisions and which aspects they found particularly successful. The fifth level was an exception, where the provider of the feedback was to consider two images that the respective authors had added to their text, appraising the extent to which the images were suitable for illustrating the text. In the end, each set of worksheets involved seven different contributors, with each student accordingly reading seven different texts. Along with the authoring of the texts, such challenges as researching in the business directories, and the planned creation of initial maps of the locations of the art galleries and dealers being examined, were discussed with the students in additional editorial sessions during the semester. Formalities to be observed when dealing with publishing houses and requirements concerning image and text rights were also explained at this point. The student group also brainstormed the title of the publication and possible illustrations.

The seminar culminated in a meeting at the end of the semester, when gallerists and art dealers were invited to the university to discuss the results of the students' profile analysis of galleries. Five gallerists attended, together with experts from museums and universities. The event was organized in two parts, the first of which was begun by the author's brief presentation of the project, and also covered the challenges that had arisen during the semester, a summary of the current state of the work, and an overview of the future development of the project. This introductory speech was followed by poster presentations (**Fig. 4**, **Fig. 5**), where the students discussed the results of their work, with reference to the mind map posters, with the gallerists, art dealers, and experts.



**Fig. 4:** Mind map poster presentation with the students, gallerists, art dealers, and experts; photograph: the author.



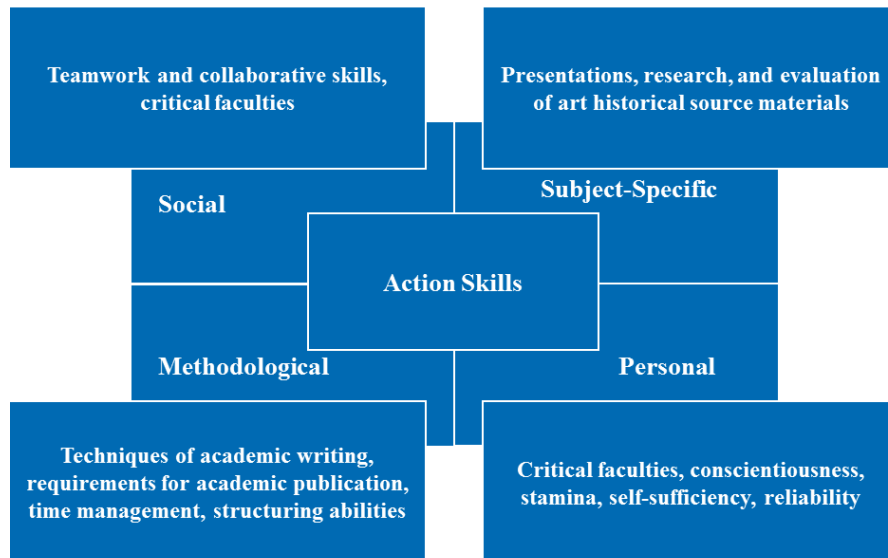
**Fig. 5:** Mind map for Art Edition-Fils, developed by Claudia Friedrich.

The mind maps illustrated the structure of the gallery profile texts and also contained the two illustrations proposed for the text. The mind maps had been begun during the first writing workshop, forming the basis for the presentations in the seminar, and were further developed before the meeting in relation to the authoring of the texts. During the poster presentations, the gallery owners and art dealers had the first opportunity to provide feedback and also comment on the students' ideas for the illustrations. Following this review of the history of art dealers and galleries, the focus then shifted to the current situation for art dealers' and galleries in Düsseldorf, in Germany, and beyond (a comparison with other cities, and with regard to the strengths and weaknesses of Düsseldorf as a location). The guests were asked for opinions on the challenges the gallery system currently faces and its future prospects, providing a glimpse into the future. In preparation for this open round of discussions, the students had, in a previous session, compiled their questions and organized them in thematic groups. In addition to the important exchange between students and guests, the encounter provided, in a focused manner, a link between university and city, as well as an insight into university activities and projects for relevant professional groups. The consistently positive feedback from the guests after the event even resulted in one gallerist proposing talks on further collaborative projects.

### Teaching Objective

As previously described, one focus of the project was the detailed examination of individual galleries and art dealers, which had been founded from the 19<sup>th</sup> century onwards, until the publication's editorial deadline. The resulting

workflow was created to enable the students to develop their methodological, social, personal, and subject-specific skills (**Fig. 6**).



**Fig. 6:** Key Skills; taxonomy following Johannes Wildt, “Vom Lehren zum Lernen. Zum Wandel der Lernkultur in modularisierten Studienstrukturen,” in *Neues Handbuch Hochschullehre*, A 3.1, ed. Brigitte Behrendt, Hans-Peter Voss, and Johannes Wildt (Stuttgart: Raabe, 2006), 8.

Methodological Skills: The students were to perfect and continue to practice skills already acquired in the methodology of academic work. In addition, in authoring their text contributions, they would also be able to enhance their academic writing skills. The understanding and evaluation of various types of literature and media (print, film, microfiche material, audio files, working on digital cartography materials with Java applets) demanded and promoted structuring skills. In terms of teamwork and presentations, the use of time management was also practiced. In the preparation of bachelor theses the students were – with the assistance of detailed advice – to demonstrate that they were able to work independently on a topic, employing academic methods, and present the results appropriately.

Social Skills: Working with partners and in teams promoted the students’ collaborative skills, in particular teamwork skills and the ability to organize groups. This was essential since participants from various disciplines, with their particular cultures and methods, were collaborating with each other.

Subject-Specific Skills: Participants in the seminar, first and foremost, practiced acquiring new knowledge in the discipline of art history. Many

students had, as yet, neither encountered the history of dealing in art in general, nor the local history as it related to Düsseldorf and its protagonists (e.g. the functions, tasks, and fields of activity of art galleries and dealers), in particular. This was therefore new material for many of them, which they had to systematically familiarize themselves with, and which entailed the systematic research and analysis of art historical source material. In addition, a catalogue of criteria for the semi-structured interviews with the gallerists and art dealers was prepared in a manner whereby the students were also able to practice evaluating the literature and semi-structured interviews (based on the respective audio data and interview notes). Another subject-specific skill was the ability to describe and explain the specific programs of the participating galleries and art dealers, as well as, in a subsequent stage, their analysis of them. In addition, students also learned to compare gallery profiles in terms of both their similarities and idiosyncrasies. The objective was to present, distinguish, and critically assess the marketing and outreach strategies of individual gallerists and art dealers, on the basis of the analysis of the gallery profiles and the evaluations of the interviews. The results were to be written up, whilst taking into consideration the methodologies of academic work and authoring guidelines.

**Personal Skills:** Since the participants' writing was being made available for discussion within the secure space of the seminar (during the feedback sessions), this facilitated the practicing of critical skills. Subsequently, the additions and revisions proposed for the participants' texts were to be taken into consideration during redrafting. The work during the project generally required a sense of responsibility from the students (with regard to both the gallerists and fellow students), perseverance, and reliability (with regard to the submission and redrafting deadlines, interview appointments, etc.).

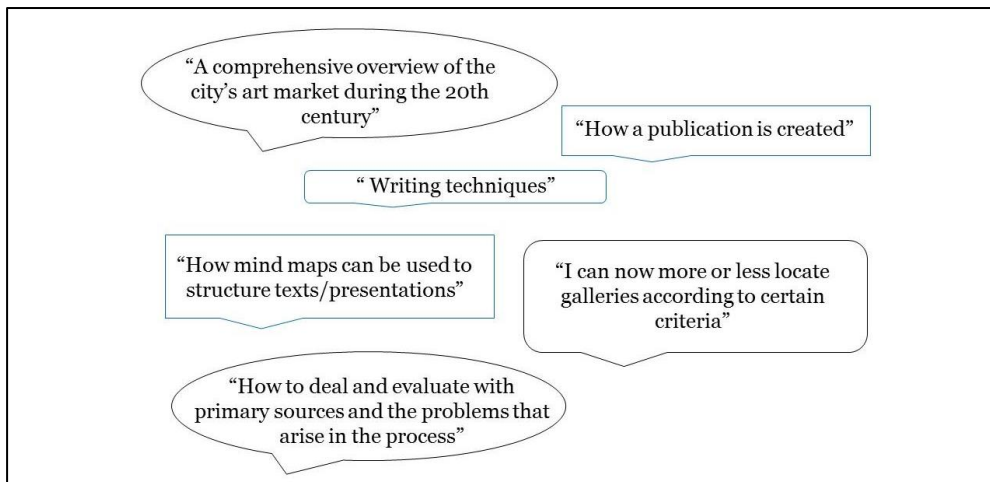
### **Evaluation and Feedback**

At various levels and in different forms, feedback was given on the two seminars, and evaluations were carried out. In addition to one-to-one discussions with students the author also conducted an anonymous interim review after eight sessions during the consolidating semester, and the University's Faculty of Philosophy likewise conducted an anonymous evaluation by their students.

During one-to-one interviews, individual students expressed the opinion that the first writing workshop remained below the level they were aspiring to. According to these students (who were at the end of their undergraduate studies), it was reading techniques in particular that no longer needed to be taught. The second writing workshop was extremely well received by students who gave the author feedback. Several aspects were highlighted positively, for example learning that the authoring process required the text to be reviewed and revised from a range of perspectives. Becoming acquainted with the texts

of other students was also mentioned as being of assistance in refining their own texts.

The interim review addressed individual students' assessments of what they themselves thought they had learned, their current thoughts on the project, what the students still required, and how they had performed both individually and as a group (**Appendix 4**). The students answered the questions in open input boxes; the emphasis here is therefore not on an exact evaluation of the frequency of responses, but primarily on conveying an overall impression based on a compilation of the answers.



**Fig. 7:** What did the students gain? Selection of information from the interim review.

Firstly, an examination of the answers as to what had been learned (**Fig. 7**), revealed a high number of entries, suggesting that the respondents had gained an insight, both into the art market and its functioning in general, and an overview of the local art market in particular. Likewise, the ability to categorize or profile a gallery according to certain criteria was also mentioned multiple times. Two respondents highlighted the collaborative work in producing a publication in a particularly positive manner. The interim review highlighted the following enhancements that students were seeking at the time: one category referred to the texts to be authored for the publication – here support in writing the texts as well as detailed feedback on them were mentioned. One student stated: "I'm looking forward to feedback on the texts. I hope for good, constructive criticism and explanations as to which things should be better written and why. In the past, most corrections were made without comment or simply marked in red." Another thematic area focused on the current state of the art market and its future, and in particular the economic aspects, emphasizing selling and the market as subjects for discussion in future sessions. In relation to their own performance, comments that were made

repeatedly were “intense,” and particularly that “work on the business directories was very labor-intensive,” but also “reticent but very attentive,” as well as “productive,” “interested,” and “focused and attentive, with some gaps in motivation due to the length of the seminar” also arose.

Five from a group of sixteen students participated in the evaluation carried out by the university’s Faculty of Philosophy, corresponding to a response rate of around 31 percent. The author was not informed prior to the evaluation that it was to be carried out and during which period. She was therefore unable to request that students participate in the evaluation in as many numbers as possible. Looking at the results of the evaluation, a very positive conclusion can be drawn. The mean value of the seminar, in all the areas that were evaluated (methodology and structure, interest and relevance, lecturer attitude, structure of discussions, as well as the quality of presentations and their subject matter), was above the average for both the Faculty of Philosophy and the Institute of Art History for the semester under evaluation. All the score totals were 4.6 or above (on a scale of 1 to 5, with 5 points representing the highest possible score). One of the respondent’s additional comments stated: “This seminar was one of those that was great fun and really very interesting.”

The teaching and learning project was accompanied by feedback from two colleagues, in two stages. First, before the beginning of the seminar, a discussion took place on the concept of the project based upon an outline document prepared in advance. The structure and approach to the teaching and learning project and seminar, as developed by the author, received positive and supportive feedback. Nevertheless, the large amount of work involved in the concept was noted, with supplementary advice that as much support as possible should be sought at the differing stages. Two topics were discussed in detail: 1. the integration and form of the writing course and 2. opportunities for employing other innovative didactic elements arising from the project. The discussion on the first topic benefited the author in making her aware that the planned writing workshop would require increased external support. During exchanges involving the second topic, the discussion group came to the conclusion that, in addition to the existent form of seminar papers and theses, the semester portfolio was an ideal alternative for candidates for final examinations. This option was open to students, but was not one they chose. Moreover, a supervisory visit by a fellow lecturer resulted in an evaluation in which questions concerning the design of slides and the structuring of the seminar were discussed.

The publication received very positive reviews.<sup>12</sup> For the participants this was not only pleasing confirmation of their commitment, but also provided proof that research-based studying can lead to high quality results.

Significant feedback on the didactic level was received from the joint presentation of the project, with the writing instructor, at the annual conference of the *German Association for Educational and Academic Staff Development in Higher Education* on the subject of professionalizing university didactics, which was followed by a discussion. The response informed the concluding considerations of how the principles of such a project could be embedded within the curriculum.

### **Challenges, Critical Reflections, and Review**

Working on such a publication project with students is fundamentally complex and demanding. The complexity of the project presented here was increased, in particular, by the heterogeneity of the various groups participating. Students from different disciplines and study programs, with differing levels of knowledge and studying habits, required individual attention. In addition, the participating students were pursuing diverse objectives – not only, but also in regard to the completion of the seminar (active participation, final module examination, and bachelor thesis). The gallerists and art dealers who had been interviewed also required appropriate information before and during separate phases of the production of the publication. In addition, they also had the opportunity of commenting on the texts during a process of feedback.

Overall, work on the publication from the first seminar (interviews) to final publication took two years. It is a challenge to maintain the motivation of those involved over such a long period of time. Even more so, as students are initially unfamiliar with the phases of uncertainty that such a research cycle involves, and also need to learn to confront unexpected difficulties (e.g. working with source materials), and some are unable or unwilling to participate in a project spanning more than one semester. This meant in real terms that some students, for example, reached their personal limits while researching the locations of art dealers and gallerists in the business directories, leading to significant supplementary work by the author and her assistant. In addition it was not possible that all the work involved in the production of the publication could be carried out by the students within the given time period.<sup>13</sup> This led to a central dilemma, which was that the project

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<sup>12</sup> Susanne Schreiber, “Fruchtbarer Boden,” review of *Zur Geschichte des Düsseldorfer Kunsthandels*, ed. Nadine Oberste-Hetbleck, *Handelsblatt*, August 22/23/24, 2015, [http://dupress.de/fileadmin/redaktion/DUP/Rezensionen\\_etc/2015/Handelsblatt\\_21.08.15\\_Kunstmarkt\\_1.pdf](http://dupress.de/fileadmin/redaktion/DUP/Rezensionen_etc/2015/Handelsblatt_21.08.15_Kunstmarkt_1.pdf).

<sup>13</sup> Separately from the project seminar and without assistance from the students, the cartography relating to the locations of the art dealers and gallerists was researched and created by the project assistant Claudia Friedrich, with further tasks, such as obtaining image



being presented here devoured resources. It required significantly more time and effort, not only from the students, but also from the project management side. Accordingly, in the author's opinion, the implementation of such projects also requires teaching staff that are able, and willing, to invest sufficient time in the teaching. The project required unfailing attention and was not one which could become an ancillary activity. Consequently, a project requiring such intense supervision should ideally be carried out in collaboration with a colleague. Originating from concepts of team-teaching, the circumstances, as previously described, prevented this from occurring, as the collaborator from the municipal museum had to unexpectedly leave the project. The author's experience therefore confirmed that carrying out the project with a collaborator would have considerably alleviated the workload and would be desirable in such future projects. In addition, the semester's organizational framework would have been better extended to three instead of the two semesters in which it actually took place. The range of content in each seminar could have consequently been reduced in favor of more time for writing workshops and editorial sessions.

With regard to the evaluation and the entire feedback process, the author would in future opt for an even more rapid pace. To document subjective advances in what is being learnt, for example, one-minute feedback sheets at the end of each session would be appropriate. In addition to the evaluation by the Faculty of Philosophy at the end of the semester, a more skill and result-oriented evaluation sheet could also be used, namely the *Berliner Evaluationsinstrument für selbsteingeschätzte, studentische Kompetenzen BEvaKomp* (Berlin evaluation tool for a self-estimation of student skills). The BEvaKomp is a course evaluation tool "with which students can assess the skills acquired in relation to attending a university seminar."<sup>14</sup> However, Braun clearly emphasizes that the BEvaKomp is "a self-reporting tool and not an objective instrument for measuring skills."<sup>15</sup> It is the author's view this would provide a more complete overview, which should nevertheless be supplemented in an evaluation by the teacher.

### **Options for Embedding Writing within the Curriculum**

From the experiences gained during the project, as well as from the fruitful discussion following the presentation of the project at the annual conference of *German Association for Educational and Academic Staff Development in Higher Education*, consideration will be given in conclusion to what extent writing, and writing processes, could be continuously embedded within university teaching in a practice-oriented manner. The author's view is that a

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rights and the final editing of the texts, bibliographical specifics and the bibliography being carried out together with the author.

<sup>14</sup> Edith Braun, *Das Berliner Evaluationsinstrument für selbsteingeschätzte studentische Kompetenzen (BEvaKomp)* (Göttingen: V&R unipress, 2008), 11.

<sup>15</sup> *Ibid.*, 142.

three-semester module on *Art Historical Writing and Publishing* for advanced students – that is those in the second half of undergraduate studies or in a postgraduate program – is conceivable. These seminars would encompass the entire process of producing a publication, from the initial idea through to printing. As already stated, the amount of time required for ISBN publications such as catalogues and anthologies (for exhibitions, auctions, gallery projects, etc.) is extensive. Since such elaborate projects may not be feasible within such a rapid turnaround, due to the lack of financial resources and regular collaborators, or reduced capacity, alternative possibilities for publications as a “final product” should also be considered. The results of the students’ work could be printed in booklet form by in-house, university printing facilities, and then distributed, likewise using in-house means, to participants and collaborators. A variant of the printed publication would be online publishing. Online journals could be published on the Internet site of the respective institute or on an academic blog, where students could present their texts.

Workshops would be an integral component of the proposed module on *Art Historical Writing and Publishing*, for which support could be obtained from writing advisors or instructors. To this purpose, collaborative activities could be established with on-site writing centers or ones in the vicinity. Alternatively, it would also be conceivable for staff, from the respective institution, to attend appropriate further-training courses (such as ones for supporting students during writing-based tasks) or that a long-term employee be trained accordingly.

The author believes that beyond such a module, a standardized, transparent evaluation system (for example, a feedback sheet) should always be available for evaluating and providing feedback on written work, one that could be developed and discussed by a working group within the institution, and subsequently deployed throughout it.

In higher education reforms more emphasis is increasingly being placed on conveying and improving skills, and Braun rightly points out that the university is taking on “more than ever a mission of training.”<sup>16</sup> Within such a context, a module on *Art Historical Writing and Publishing* would bridge the gap between obtaining academic qualifications and the general acquisition of skills for later vocational use.

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<sup>16</sup> Ibid, 145.

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**Appendix 1: Criteria for Categorizing Galleries and Art Dealers**

<b>Gallerist/art dealer – person, business model</b>	<ul style="list-style-type: none"> <li>● Founded/closed</li> <li>● Origin/education/age of the gallerist/art dealer</li> <li>● Professional approach: progressive-active/more radical – restrained</li> <li>● Personal influence beyond the gallery</li> <li>● Gender issues</li> <li>● Service: general – specialist</li> <li>● Involvement in collaborating/networking</li> <li>● Type of financing</li> <li>● Development of the gallery (founding, establishing, changes to date)</li> </ul>
<b>Approach to artists</b>	<ul style="list-style-type: none"> <li>● Degree of artist support</li> <li>● No represented artists – number of represented artists</li> <li>● Personal contacts – business contacts</li> <li>● Degree of identification with the artists</li> </ul>
<b>Activities in establishing and selling artists' works</b>	<ul style="list-style-type: none"> <li>● Range of activities, local – international</li> <li>● Art fair participation (number per year)</li> <li>● Production of publications to accompany exhibitions (number per year)</li> <li>● Number of exhibitions per year</li> <li>● Publicity media (Internet, printed materials)</li> <li>● Types of exhibition (ratio of solo to group exhibitions)</li> <li>● Types of exhibition venue (in the gallery/ public exhibition spaces, etc.)</li> </ul>
<b>Artists/program</b>	<ul style="list-style-type: none"> <li>● Regional – national – international</li> <li>● Gender balance</li> <li>● Established art – unestablished art (avant-garde)</li> <li>● Debut exhibitions, key exhibitions</li> <li>● Classic modern – contemporary art</li> <li>● Crossover – specialist gallery</li> <li>● Figurative – abstract</li> <li>● Genre(s), multiple – singular</li> <li>● Market orientation of the program/trends/<i>zeitgeist</i> – own preferences</li> <li>● Number of artists in the gallery, whose works are represented in a) private, b) public collections</li> <li>● Price range of works</li> </ul>
<b>Architecture/location</b>	<ul style="list-style-type: none"> <li>● External appearance of the gallery: inviting – uninviting</li> </ul>

	<ul style="list-style-type: none"><li>● Gallery with display window – upstairs/courtyard gallery</li><li>● Design of the gallery spaces</li><li>● Group of galleries – stand alone</li><li>● Reasons for choice of location (Düsseldorf as a city, inner city location)</li><li>● Quality of the location</li><li>● If applicable, changes of location, secondary locations</li></ul>
<b>Clients</b>	<ul style="list-style-type: none"><li>● Primarily private clients – primarily business clients</li><li>● Clients: “general” – “selective” (range of regular clients)</li></ul>

**Appendix 2:** Feedback form for writing instructor and author; developed by the writing instructor (Jutta Wergen), based on stipulations and proposed changes by the author.

<b>Feedback form: Gallery XY</b>	<b>Writing instructor</b>	<b>Author</b>
<b>Analysis of the gallery profile</b>		
<b>Appraisal of classification criteria</b>		
<b>Spelling/punctuation/syntax</b>		
<b>Articulation/precision of the language</b>		
<b>Formal aspects</b>		
<b>Structure/development</b>		
<b>Sources</b>		
<b>Overall assessment</b>		



**Appendix 3a:** Handout writing workshop “Redrafting,” title page; developed by the writing instructor (Jutta Wergen), based on stipulations and proposed changes by the author.

Handout writing workshop |  
Seminar: Commercial Art Dealing in Düsseldorf 1831-2011. Part II

## Writing workshop “Redrafting” | dd.mm.yyyy

### Levels of revision

Worksheet	1	First Level: content and comprehensibility
Worksheet	2	First Level: content and completeness
Worksheet	3	Second Level: structure and development
Worksheet	4	Third Level: language and style at sentence level
Worksheet	5	Third Level: language and style at word level
Worksheet	6	Fourth Level: formal correctness, spelling, grammar, layout
Worksheet	7	Fifth Level: images

**Appendix 3b:** Handout writing workshop “Redrafting,” worksheet 2; developed by the writing instructor (Jutta Wergen), based on stipulations and proposed changes by the author.

Handout writing workshop |

Seminar: Commercial Art Dealing in Düsseldorf 1831-2011. Part II

## **Worksheet 2**

### **First level of revision: content and completeness**

Is the gallery identifiable from the profile analysis? Which areas of the classification criteria have been taken into account?

- Gallerist/art dealer – person, business model
- Approach to artists
- Activities in establishing and selling artists’ works
- Artists/program
- Architecture/location
- Clients

What is the relation between the 6 areas of the classification criteria that have been taken into account? Have the individual areas been treated in a balanced way? Or are there any remarks missing from individual classification criteria, affecting understanding of the gallery profile? If yes, which?

- Gallerist/art dealer – person, business model
- Approach to artists
- Activities in establishing and selling artists’ works
- Artists/program
- Architecture/location
- Clients

Is there a subtitle in addition to the headline title (proper name of the gallery)? If yes, does it reflect the content accurately?

**Appendix 3c:** Handout writing workshop “Redrafting,” worksheet 3; developed by the writing instructor (Jutta Wergen), based on stipulations and proposed changes by the author.

Handout writing workshop |

Seminar: Commercial Art Dealing in Düsseldorf 1831-2011. Part II

### **Worksheet 3**

#### **Second level of revision: structure and development**

Please double-check the following points:

- Has the writing task been completed?
- Has the text as a whole been structured logically?
- Paragraphs: do they consist of meaningful units?
- Has the subject been clearly stated?
- Are all the remarks on the profile analysis of the gallery constructive?
- Are there aspects that go beyond the subject matter which rather belong in a general text?

You cannot always check EVERYTHING, but check as much as you can!

Where do you see the need for revisions?

Which aspects do you find particularly successful?

**Appendix 4:** Interim review

Dr. N. Oberste-Hetbleck, Commercial Art Dealing in Düsseldorf 1831-2011. Part II, semester 2012

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**Interim review**

What have I learned?

What are my current thoughts on the project?

What do I still require from the seminar?

How has the group performed to date?

How have I performed individually?