

BRITISH ART & ARCHITECTURE (1650 to the present)
Summer 2012
Course Code: SS1813

Aims

- i. To provide an opportunity for students to develop an in-depth knowledge and understanding of a major period of British art and architecture;
- ii. To enable students to study British art and architecture first hand and to appreciate the rich material resources of the subject in Britain;
- iii. To provide students with a critical understanding of the various historical, social and political circumstances which have shaped art and architecture during this period

Learning outcomes

On completion of the course students should:

- i. have an understanding and in-depth knowledge of British art and architecture during this period;
- ii. be conversant and confident in their ability to critically appreciate art and architecture *in situ*;
- iii. have acquired an understanding of the different factors that shape art and architecture.

Teaching and learning strategies

The course will consist of lectures and seminars integrated with field trips which are an essential part of the taught course. Emphasis will be placed on student learning through these study visits to buildings, museums and galleries. Students will usually be required to complete a specific piece of course work for the journals based on the visits.

No previous knowledge of art and architecture is required to take the course.

Classes will start promptly at the times shown in the timetable on page 4.

For the fieldtrips you will travel on public transport using your travelcards.
Full details will be given to you in class.

N.B. The University reserves the right to vary or revise the content at its discretion.

COURSE CONTENT

This course is an introduction to the major achievements in British Art and Architecture from 1650 to the present day. It examines some of the major artists and architects within a broad historical framework, and considers the factors that have helped shape artistic practice and ideas over the period. The course involves frequent visits to galleries and buildings in order to give students first-hand experience of some of London's greatest cultural achievements since the seventeenth century.

PRE-COURSE READING:

Before commencing the course it would be helpful to have done some background reading on the history of British art, from a broad text such as David Bindman's *The History of British Art* (Tate Publishing: 2008).

Lectures and fieldtrips

Introduction: An overview of the course format, lecture and field trip schedule and an explanation of how students will be assessed. Presents a broad outline of British art and architecture, and sets the parameters of the course.

Christopher Wren. An introduction to Wren's contribution to the rebuilding of London after the Great Fire of 1666, with a special focus on Wren's ecclesiastical buildings.

Field trip: A walking tour of Wren churches in the City of London, beginning at St Paul's Cathedral.

Royal Greenwich. This is an independent study day, where you will explore Greenwich and its rich cultural history. The day will include a visit to the National Maritime Museum (in particular the exhibition *Royal River: Power, Pageantry and the Thames*), The Queen's House (designed by Inigo Jones) and The Old Royal Naval College (Christopher Wren).

The Royal Academy of Arts and its legacy. This class will provide a brief history of the Royal Academy, and examine its powerful influence on British art and artists from the late eighteenth century onwards. It will introduce the work of Joshua Reynolds, Thomas Gainsborough and other key figures of the period.

Field trip: A tour of Somerset House, The Strand, followed by a visit to the National Gallery.

British Portraiture. Portraiture has a particularly long and distinguished history in British art, ranging from the seventeenth-century court paintings of Anthony Van Dyck, to the contemporary portraits of Lucien Freud. This class considers the significance of the portrait to British art, and examines how it has been transformed over the centuries.

Field trip: National Portrait Gallery

The Rise of Romanticism, Landscape and Nationalism. This class will focus on a particularly dynamic period of British art history around the beginning of the nineteenth century, which saw the rise of a number of major figures including visionary artist-poet William Blake, and the brilliant landscape painters John Constable and JMW Turner.

Field trip: Tate Britain

The Pre-Raphaelites and the Victorian Age. Focuses on British Victorian painting, particularly the art of the Pre-Raphaelite Brotherhood.

Field trip: Leighton House Museum and the Victoria & Albert Museum

Modern British Art . A consideration of British art and architecture through the twentieth century. It focuses on the ways in which a range of key artists deployed the language of modernism to respond to a world which was changing rapidly. Key figures include members of the Bloomsbury Group, Stanley Spencer, Ben Nicholson, Graham Sutherland and Henry Moore.

Visual Test

Independent Study

British Art Now. An examination of British art over the last two decades, from the rise of the Young British Artists in the early 1990s, to a consideration of the current luminaries of the British art scene.

Independent Study

The University reserves the right to vary or revise the content at short notice.

ASSESSMENT

Assessment will consist of three elements:

Course essay(60%)

Due: Friday 27 July

This will be based on study visits and individual research. It will consist of one essay of 2,000 words. A list of essay questions will be handed out at the beginning of the course from which students can choose.

Visual test (20%)

Students will be asked to identify 25 images in class. This is an opportunity to test students' understanding of what they have learnt through the course.

Class presentation (10%)

Each student will be asked to give a ten minute illustrated presentation on a British artist or architect of their choice. These will be presented after the morning lectures – a timetable will be given out during the first class.

Attendance is expected at all course activities and all unexcused absences will be penalised (3% per morning and/or afternoon session to a maximum of 20% of the final total mark.

Plagiarism is regarded as a very serious academic offence and any work which is deemed to be passed off as the student's own when it is not will receive a zero mark. If the case is sufficiently serious the student may be deemed to have failed the entire class. Please ask your lecturer if you are in any doubt what counts as plagiarism.

INDICATIVE BIBLIOGRAPHY

- Ackroyd, Peter, *Hawksmoor*, London: Hamish Hamilton, 1985.
- Barringer, T. J., Geoff Quilley, and Douglas Fordham. *Art and the British Empire*. Manchester: Manchester University Press, 2007.
- Bindman, David, Tim Ayers, and Chris Stephens. *The History of British Art*. London: Tate Publishing, 2008.
- Hock, Holger. *The King's Artists: The Royal Academy of Arts and the Politics of British Culture, 1760-1840*. Oxford: Clarendon Press, 2003.
- Humphreys, Richard. *The Tate Britain Companion to British Art*. London: Tate Pub., 2001.
- Pointon, Marcia, *Hanging the head : portraiture and social formation in eighteenth-century*, New Haven: Yale University Press, 1993.
- Rosenthal, Michael. *The Art of Thomas Gainsborough : "A Little Business for the Eye"*. New Haven, Conn. ; London: Yale University Press, 1999.
- Solkin, David H. *Art on the Line: The Royal Academy Exhibitions at Somerset House, 1780-1836*. New Haven, Connecticut; London: Published for the Paul Mellon Centre for Studies in British Art and the Courtauld Institute Gallery by Yale University Press, 2001.
- Summerson, John, *British Architecture 1530-1830*, Yale University Press, 1993.
- Watkins, David, *English Architecture: a concise history*, London: Thames & Hudson, 1979.
- Wilson, Simon, *British Art: From Holbein to Hockney*, London: Tate Gallery, 1979.

Class schedule for British Art & Architecture 2012

Date	Time	Place	Lecture	Lecturer
Friday 29 June	1000	JG	Introduction	Sarah Thomas (ST)
Monday 2 July	1000	JG	Christopher Wren	ST
	1400	Meet Waterloo Station	Field trip: St Paul's and the City	ST
Wednesday 4 July		Independent Study Day	Field trip: Royal Greenwich	
Wednesday 11 July	1000	JG	The Royal Academy.	ST
	1330	Meet Waterloo Station	Field trip: Somerset House / National Gallery	
Friday 13 July	1000	JG	British Portraiture	ST
	1400	Meet Waterloo Station	Field trip: National Portrait Gallery	
Monday 16 July	1000	JG	Romanticism	ST
	1400	Meet at Tate Britain (Train to Vauxhall & walk over bridge)	Field trip: Tate Britain	
Wednesday 18 July	9.30	JG	The Pre-Raphaelites and the Victorian Age	ST
	1200	Meet Victoria & Albert Museum	Field trip: Leighton House Museum and the Victoria & Albert Museum	
Wednesday 25 July	1000	JG	Modern British Art Visual test Independent study	ST
Friday 27 July	1000	JG	British Art Now	ST

If you are unable to attend a lecture or fieldtrip please make sure that you notify the lecturer.