

Course Description

The Art in London course is an introduction to Art History, its methods of identifying, categorizing and interpreting works of art, using the many great collections available in London. Within a broad chronological framework, the course will equip students with a basic terminology for describing, analysing and interpreting works of art; consider the functions of art; relate the works of art to their social and historical contexts; assess the role of materials used by artists and finally examine the changing role of the artist. During the course students will encounter the principal characteristics and developments of major styles and movements within Western art as well as major themes and types of art. The great wealth of art available in London means that this course is necessarily selective, but classes in all the major museums and galleries are included. The course is designed to include visits to temporary exhibitions where they are appropriate to the course, as well as the permanent collections. Art produced in this country for British patrons is a special focus of the course.

Some elements of museology will be introduced during the course in order to analyse why and how specific works of art have come to be housed in British museums and galleries and the issues that arise as a result, particularly where ownership of specific works has been strongly contested, for instance in the case of the Parthenon marbles. The architecture of the museum or gallery and the eloquence of its role in shaping our experience of the works of art will be discussed; the different displays of works of art will be examined for the ways in which they offer the viewer a set of values in relation to both the present and the past.

Teaching

All classes take place in galleries and museums except for the introductory class and the final two sessions (revision and final examination) which take place in the classroom. The teaching is object-based so that the student must read the requisite material before attending class and must be prepared to discuss the works and respond to questions. A journal must be kept and brought on every visit. Teaching will be primarily lecture based, although all students will be required to give a brief oral presentation (see below under *Course Assessment*).

Required Texts

E. Gombrich, *The Story of Art*
Dana Arnold, *Art History, A Very Short Introduction*
E.Allen,ed., *Selected Readings: Art in London*

Additional Texts

The best available general survey of art is *A World History of Art*, Honour and Fleming, 1999 (5th edition and further editions). However it is not a required text because it is very bulky and heavy. It is available in library and should be used as a reference book. A dictionary of art and artists and a dictionary of symbols should also be consulted.

If you would like to read some recent and very stimulating accounts of material covered on the course you could try one/some/all/ of the following:

The Parthenon Mary Beard Profile, 2002

Art and Society in Italy 1350-1500 Evelyn Welch OUP, 1997

The Art of the Northern Renaissance, Craig Harbison, Everyman Art Library, 1995

Portraiture Richard Brilliant Reaktion Books, 1991

Portraiture: Facing the Subject Joanna Woodall ed., Manchester University Press, 1997

Italy and the Grand Tour Jeremy Black Yale University Press, 2003

Landscape and Englishness David Matless Reaktion Books, 1998

Watteau's Painted Conversations Mary Vidal, Yale University Press, 1992

The Pre-Raphaelites, Tim Barringer, Everyman Art Library, 1998

Impressionism Paul Smith, Everyman Art Library, 1995

The Art of Today Brandon Taylor Reaktion Books, 1995

Course Assessment

The final course grade will be based on five components.

Participation/Presentation	10%
Review	15%
Essay Paper	15%
Journal	20%
Final Exam	40%

The following grade scale will be used: A,A-,B+,B,B-,C+,C,C-,D+,D,D-,F.

Participation/Presentation (10%)

Each student will be expected to prepare a brief presentation on an assigned work of art and will also present it orally to the class on the appropriate visit. The presentation may be read or delivered extempore but the research notes and the sources used are to be handed in after the presentation, which will be assessed as one element of the student's participation in class. *See Appendix A.*

Review (15%)

The review paper is a 750-800 word review of a visit to a temporary exhibition. *See Appendix A.* A full bibliography must be included with each paper. The review paper will be graded and returned by the middle of the semester so that students will be informed of their progress.

Due Date: 15 October

Essay Paper (15%)

The second paper will be prepared on an assigned topic in the second half of the semester and will be 800-1000 words. A full bibliography must be included with the paper. *See Appendix A.* The second paper will be graded and returned by the review class.

Due Date: 3 December

Journal (20%)

A journal must be brought to every class. This should be an A5 hardback notebook. Comprehensive notes of each visit are to be made in the journal and accompanied by a visual reminder - sketches, photographs or postcards. The journal is not intended to be a scrapbook: its aim is to provide an opportunity for each student to record information and observations and to reflect on what has been experienced and learned in class. Therefore the class notes of each visit must be completed by a paragraph length formal reflection or evaluation by the student after each visit.

The journal will be graded on the following criteria:

Depth of content

Use of illustrations

Quality of reflections

Due Date: 10 December

Examination (40%)

The final examination will be a written slide test of 20 images selected from the class visits. The examination will consist of two parts; first part, the title, artist and approximate date of each work of art is to be identified; second part, a question designed to show knowledge and understanding of art history must be responded to by employing relevant terminology and concepts. The examination is unseen and will last 1 hour.

Course Outline

Monday 2.00-5.00

All classes start promptly.

17 September

Introduction to the course: *Classroom*

This first class provides an overview of the course and the necessary arrangements for class visits. A slide lecture introduces art historical terminology, core concepts and methods for analysing works of art.

Reading: Handout, Adams pp. 12-20; *Selected Readings:* Pointon and Arnold
Key Terms: iconography, formal qualities, linear, painterly, genres, narrative, attributes, allegory, abstract, figurative, patron, history painting, methodology, museology

24 September

Meeting Place: Front steps of the British Museum, Great Russell Street

Mediterranean Ideals: Greece, Rome & Roman Britain *British Museum*

The development of Classical Greek art culminating in the Parthenon sculptures is traced and its later influence on Roman art is examined. The widespread impact of Greco-Roman culture can be seen in the remains of Roman Britain.

Reading: Gombrich: Chapters 3,4,5; *Selected Readings:* Greek Vase Shapes; Summerson
Key Terms: naturalism/the ideal, contrapposto, foreshortening, mythology, the orders Doric, Ionic, Corinthian, pediment, frieze, sarcophagus, mosaic, cameo, marble carving, bronze casting, terracotta
Suggested Visits: The Museum of London, Bath, Stonehenge

1 October

Meeting Place: Front steps of the British Museum, Great Russell Street

The First Emperor: British Museum

This is the first class visit to a temporary exhibition and will be the subject of the review. Written guidelines will be handed out together with two short readings not included in your *Selected Readings*.

Suggested Visits: Tutankhamun exhibition

8 October

Meeting Place: Sainsbury Wing Entrance, Trafalgar Square
Mediaeval & Renaissance Painting & Sculpture: *National Gallery*

The revival of painting and large scale sculpture across Europe in the 12th and 13th centuries was largely brought about to serve the needs of Christian worship and belief. By the beginning of the 15th century, artists in Italy began to rediscover ancient art, and using classical art as a model, to turn once again to the discovery of the natural world. This period is termed 'the Renaissance' and can be divided into two phases, an 'Early' Renaissance and a 'High' Renaissance. A comparable development can be seen in the art of Northern Europe.

Reading: Gombrich: 11-15; *Selected Readings:* Wolfflin
Key Terms: tempera, fresco, oil painting, humanism, linear perspective, aerial perspective, tone, ideal art, continuous narrative, altarpiece, diptych, polyptych, portrait, allegory, landscape
Suggested Visits: British Library, Hampton Court Palace and galleries, The Queen's Gallery

15 Oct

Meeting Place: Sainsbury Wing Entrance, Trafalgar Square
A National School of Painting: *National Gallery*

The English Reformation in the 16th century, when Henry VIII broke away from the Catholic Church in Rome, largely reduced the requirements for art to a demand for portraiture, which until the 18th century, was almost always supplied by foreign painters. Continental travel, especially the Grand Tour, and the relaxation of the laws controlling the importing of art contributed to the 'Golden Age' of British painting and the formation of a national school. Portraiture and landscape, each based on observed reality, are its greatest achievements.

Reading: Gombrich: 23; *Selected Readings:* Graham-Dixon
Key Terms: history painting, the Academy, hierarchy of genres, ideal art, sublime, picturesque, topographical, contre-jour lighting, 'modern moral subjects'
Suggested Visits: Sir John. Soane's Museum, Tate Britain, Apsley House.

22 October

Meeting Place: Exhibition Road entrance
Art and Design Debates: *V&A Museum*

During the middle decades of the 19th century the British Empire was at the peak of its imperial and mercantile power. One event that served to underline this was the Great Exhibition of 1851, yet in the field of art and design many critics expressed dissatisfaction with British achievements. What was a national style in architecture? How best to educate new generations of artists and designers? What was the role of the machine? Pugin, Henry Cole and William Morris advanced different solutions.

Reading: Gombrich: 25, pp 499-504; Handout: Cole and Morris.
Key Terms: Gothic/Gothic Revival, Great Exhibition, Crystal Palace, industrialisation, nationalism, socialism, Pre-Raphaelite, narrative painting, realism
Suggested Visits: Houses of Parliament, Albert Memorial, Albert Hall, Royal Academy exhibition Making History: Antiquaries in Britain 1707-2007

29 October

Meeting Place: New Entrance, Atterbury Street

Millais: Tate Britain

This is the second of the class visits to a temporary exhibition. This time the paintings of a single artist, John Everett Millais (1829-96), are the subject of the exhibition. Millais was the leading member of the Pre-Raphaelites, a group of artists who rejected the rules of the Academy, and, in search of greater 'honesty' and clarity sought inspiration in the works of painters who lived before Raphael (1483-1520). At the same time Millais' treatment of narrative and symbolism is utterly modern with his emphasis on the empirical study of nature. His depictions of women have shaped ideas of Victorian womanhood.

Reading: Gombrich: 25; Handout

Key Terms: medieval, historicism, realism, modernity, narrative, wet-in wet technique, gender

Suggested Visits: Tate Britain, V& A Museum, Birmingham Museum and Art Gallery

5 November

Meeting Place: Main entrance, The Strand

Impressionism and Post-Impressionism : Courtauld Gallery

It was in Paris in the 1860s that a group of young painters first broke decisively with tradition and the authority of the Academy and invented new ways of painting modern life. Impressionist painters depicted their immediate perception or 'impression' of a scene, the hustle and bustle of a city street, a lone figure at the opera, or changing reflections in a pond, and they used the latest scientific theories on light and colour to capture those effects. The invention of new techniques and use of new materials were essential to their project. By the mid 1880s a reaction to the Impressionists' dependence on recording the fleeting effects of nature led to a search for ways to create art that would be more enduring, more 'meaningful' once again.

Reading: Gombrich: 25; *Selected Readings*: Moffett

Key Terms: the Academy, the Salon, Baudelaire, naturalism, plein-air painting, the sketch, the impressionism, Chevreul's colour theory, the colour wheel, ground, brushwork, japonisme

Suggested Visits: The National Gallery Impressionist-Post-Impressionist Rooms

12 November

Meeting Place: Near the ground floor escalator, Turbine Hall

Modernism in Europe and US: Tate Modern

By the beginning of the 20th century the revolt against naturalism was well established and artists began to search for new ways of creating art. The radical and often shocking solutions they invented emerged from one of the most experimental and daring periods in the whole history of Western art, and the impact of their discoveries shaped the art of the entire century. A succession of movements or 'isms' succeeded one another and at the same time art became international in both its origins and scope.

Reading: Gombrich: 27, 28; *Selected Readings*: Honour and Fleming

Key Terms: Modernism, Fauvism, Cubism, Futurism, Expressionism, Surrealism, Abstract Expressionism, abstract, figurative, found object, ready-made, colour-field painting, primitivism

Suggested Visits: Hayward Gallery, Whitechapel Gallery, Courtauld Gallery

19 November

Meeting Place: Main entrance, St Martin's Place

Pop Art Portraits: *National Portrait Gallery*

This is the third class visit to a temporary exhibition and is a superb opportunity to consider the importance of the portrait in modern art. The focus of this visit is on a single genre of art during the era of Pop Art which defined itself as 'making impersonality a style'. It emerged simultaneously in both Britain and the United States and this exhibition is perceived as a visual dialogue between both sides of the Atlantic.

Reading: Handout

Key Terms: popular culture, advertising, mass media, celebrity, silk-screen printing

Suggested Visits: Tate Modern

26 November

Meeting Place: Near the ground floor escalator, Turbine Hall

Contemporary Art: *Tate Modern*

This final class visit is an investigation of the art produced in the last few decades, particularly since the momentous political and social events of the late 1980s. Artists have responded to these changed historical circumstances by new and diverse strategies for making and presenting art both inside and outside the gallery.

Reading: Handout

Key Terms: appropriation, site specific, impermanence, accumulation, hybridization, installation, performance art, video art

Suggested Visits: Saatchi Gallery, White Cube Gallery, *Louise Bourgeois* exhibition at Tate Modern

3 December

Review: *Classroom*

10 December

Final examination: *Classroom*

Appendix A

I. The use of sources for the Presentation, Review and Essay Paper

A full bibliography requires a minimum of three different sources cited for each assignment. All quotations must be referenced. The types of material used will vary according to the assignment as can be seen in the descriptions of the assignments that follow.

II. The description of the assignments

Presentation

Since this is an object-based assignment, the use of material from the internet is limited to material downloaded from the website of the relevant institution, e.g. www.nationalgallery.org.uk, in order to access basic knowledge of the art work/object (e.g. date, dimensions, materials, brief description). An acceptable bibliography could be the following:

e.g. www.nationalgallery.org.uk

A History of Western Art, L.S. Adams pp.12-20

Art History: A Short Introduction Arnold p.16

Review

This assignment is intended to test your powers of observation, analysis and reflection when visiting an exhibition. Students will be provided with a worksheet of specific questions to guide them through the experience of the exhibition, but of course the journal also offers the opportunity to record many further observations personal to the student. The assignment is intended to elicit the actual experience of the exhibition in general, and of some of the specific works shown. A reference to crowded conditions in a popular exhibition may be relevant, but cannot be used as a pretext for not engaging with the exhibition!

The sources used will be the handout provided in class and any brochure or leaflet provided for the exhibition and your journal notes.

Essay Paper

The essay paper set in the second half of the semester is intended to demonstrate the ability to synthesize the material and methods covered in the course. Knowledge and understanding must include an awareness of historical changes and periods.

Each student will choose a topic from a list. To respond to the question they could require students to refer to specific works from one period in comparison/contrast with works from a different one. Alternatively they could require the student to discuss a specific genre of art across the course, portraiture for example, or a specific theme such as the role of the patron in the creation of works of art. In answering the question students will have to refer to specific works of art they have seen in the class visits.

For this assignment an appropriate bibliography should include one of the general survey books (Gombrich/ Fleming) as well as material from the *Selected Readings*/and/or the Additional Texts (noted above) and/or class handouts and leaflets.

Journal

Visual material should be included in the journal. This includes sketches, photos, postcards, museum/gallery material and where relevant an image downloaded from the internet. This should be no more than an occasional use. The exclusive use of visual material from the internet is not permitted.

Academic Honesty and Plagiarism

Students are responsible for knowing, understanding, and following the University's policy on academic honesty and plagiarism (see the Code of Academic Integrity in the Undergraduate Catalog). The following is a quotation from the University's "Code of Academic Integrity," online at

www.studenthonorcouncil.umd.edu/code.html#definitions:

Introduction

The University is an academic community. Its fundamental purpose is the pursuit of knowledge. Like all other communities, the University can function properly only if its members adhere to clearly established goals and values. Essential to the fundamental purpose of the University is the commitment to the principles of truth and academic honesty. Accordingly, The Code of Academic Integrity is designed to ensure that the principle of academic honesty is upheld. While all members of the University share this responsibility, The Code of Academic Integrity is designed so that special responsibility for upholding the principle of academic honesty lies with the students.

Definitions

ACADEMIC DISHONESTY: any of the following acts, when committed by a student, shall constitute academic dishonesty:

- (a) **CHEATING:** intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise.
- (b) **FABRICATION:** intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- (c) **FACILITATING ACADEMIC DISHONESTY:** intentionally or knowingly helping or attempting to help another to violate any provision of this Code.
- (d) **PLAGIARISM:** intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise.

Responsibility to Report Academic Dishonesty

Academic dishonesty is a corrosive force in the academic life of a university. It jeopardizes the quality of education and depreciates the genuine achievements of others. It is, without reservation, a responsibility of all members of the campus community to actively deter it. Apathy or acquiescence in the presence of academic dishonesty is not a neutral act. Histories of institutions demonstrate that a laissez-faire response will reinforce, perpetuate and enlarge the scope of such misconduct. Institutional reputations for academic dishonesty are regrettable aspects of modern education. These reputations become self-fulfilling and grow, unless vigorously challenged by students and faculty alike.

All members of the University community, students, faculty, and staff share the responsibility and authority to challenge and make known acts of apparent dishonesty.

The Student Honors Council asks that the following statement be included on syllabi:

"The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland

for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.shc.umd.edu>.

To further exhibit your commitment to academic integrity, remember to sign the Honor Pledge on all examinations and assignments: ‘I pledge on my honor that I have not given or received any unauthorized assistance on this examination (assignment).’