



Study abroad.

SYLLABUS

Spring Session Only

BRITISH MASTERS, 18th CENTURY TO THE PRESENT

Instructor: Carole Machin

Contact Hrs: 39

Language of Instruction: English

LONDON, ENGLAND (ILACA)

This course will provide a detailed study of those painters and sculptors who are deemed British masters/mistresses. The 18th century saw the emergence of a British School and the opening of the Royal Academy of Arts and therefore it provides a suitable moment to begin our study of British masters. By the 19th century the flowering of home-grown talent was supported by an art buying public who wanted to 'buy British'. We then take a look at the developments in the 20th century and the course ends with a look at contemporary artists who are likely to be considered the masters of tomorrow. Major artists will be studied chronologically and in the cultural and social context of their time.

The aim of this course is to introduce students to painting in Britain and compare its unfolding history with that of continental Europe. As well as learning about techniques and media, students will learn to recognize different styles within the Western European canon of painting and sculpture. They will be encouraged to examine work in its contemporary social context and to debate art as social documentation. During the course of the three centuries studied, the basis for making art has changed from commission and patronage to art initiated by the artist and offered for sale on the market place. Students will study and debate the effects of the changing face of art buying and art patronage. The students will learn to use information provided in the galleries and museums that we visit and to make pictorial analysis both in oral and written form and to recognize and understand media and materials.

The course

Hogarth's satirical morality paintings depicting the common man will be considered and compared with the 'Grand Manner' of Joshua Reynolds, the first president of the Royal Academy. Both these artists were passionately in favour of British art and the creation of a British school but approached their goal quite differently. Gainsborough's landscapes will be studied alongside his portraits. The scientific studies of Stubbs and Joseph Wright of Derby's are a reflection of the scientific interests of the time and will be examined in the context of the growing move towards Romanticism. Study of the Romantic Movement will be through the work of the early nineteenth century landscape artists, particularly Constable and Turner, and Blake and his followers. The work of the PRB (Pre-Raphaelite Brotherhood) will be compared with other Victorian artists such as the Social Realist, Luke Fildes, and the Aesthetes such as Whistler and the Olympians, Lord Leighton and Alma-Tadema etc. Study of the twentieth century will focus on figuration and abstraction in the work of major sculptors Jacob Epstein, Henry Moore, Barbara Hepworth, Anthony Caro and the painters David Bomberg, Ben Nicholson, Lucien Freud and Francis Bacon. We will also look at the work of contemporary Brit-Artists Damien Hirst, Tracey Emin, Rachel Whiteread, Sarah Lucas, Marc Quinn and Chris Offili and

discuss their likelihood of achieving a long-term reputation. There will be a final class discussion on the notion of the art 'master'.

METHODOLOGY

One third of the teaching time will be spent in slide lectures, videos/DVDs and class discussions in preparation for the week's gallery visit. The other two thirds will be spent in London galleries/museums where students with the help of worksheets to aid research will study the paintings at first hand, give presentations in front of the art works and makes notes on tutor lectures given in front of works of art. The worksheets will form part of the student journals and they will also be asked to record their personal responses to the art object.

There are many places in London where students will be able to see further works by the artists they are studying, including temporary exhibitions. A list of these will be given to students at the beginning of the course.

READING

Class texts: W. Vaughan *British Painting – the Golden Age*
 Julian Treuherz, *Victorian Painting*
 Frances Spalding, *British Art Since 1900*

There will be a variety of texts from the Thames and Hudson World of Art Series. *All these are available in the student study room library.* They range from texts on individual artists such as:

Perry and Cunningham ed. 'Academies, Museums and Canons of Art'

David Bindman 'Hogarth'

Rosenthal, 'Constable'

Graham Reynolds 'Turner'

Tim Hilton 'The Pre-Raphaelites'

Russell 'Francis Bacon'

Spalding, 'British Art Since 1900',

C.Harrison 'Transition: The London Art Scene in the Fifties'

Compton 'British Art in the Twentieth Century'

Kent 'Shark Infested Waters – The Saatchi Collection of British Art in the 90s'

Read, 'Modern Sculpture' and Krauss' 'Passages in Modern Sculpture'

ASSESSMENT

Essay 1 = 10%

Essay 2 = 10%

Essay 3 = 20%

Presentations, participation = 10%
examination = 25%

Journals = 25%

Mid-term quiz and final

CLASS SCHEDULE, GALLERY VISITS AND CURRENT TEMPORARY EXHIBITIONS

Please note that because the London courses are able to take advantage of the numerous and ever changing exhibits, theatre programs, and local offerings that some topics are subject to change. This schedule is a sample from a previous session. Please visit the AHA London Centre website at www.ahalondon.org.uk/ for the current syllabus.

18th Century National Gallery, Tate Britain, Sir John Soane Museum, Wallace Collection, Kenwood House

19th Century Tate Britain, Leighton House, Courtauld Institute, V&A, Guildhall Art Gallery

20th Century Tate Modern, Tate Britain, Cork Street galleries

21st Century Tate Modern, Saatchi Gallery (if re-opened)

CLASS SCHEDULE**Student reading**

Week 1: Course introduction and visit to the National Gallery to study the work of Hogarth, Reynolds, Gainsborough, Stubbs and Joseph Wright of Derby and compare with Italian Renaissance masters.	
Week 2 Class 1: The Classical and Renaissance Cannon. Class 2: Visit the Hogarth Exhibition at Tate Britain	Read – Vaughan Introduction
Week 3 Class 1: Slide lecture – The Formation of the Royal Academy. Reynolds and the ‘Grand Manner’. Hogarth, London Life and the Depiction of the Common Man. Class 2: Scotland trip	Read – Vaughan ch. 1 & 5
Week 4 Class 1: Victorian Narrative Painting Class 2: Frith Exhibition at The Guildhall Art Gallery	Read – Treuherz <i>Victorian Art</i> chapters 4, 5 Paper 1 due
Week 5 Class 1: The Art of Portraiture - discussion and slide lecture Gainsborough, Reynolds, Joseph Wright of Derby, Lawrence etc. Class 2: Visit Royal Academy <i>Citizen to King Exhibition</i> or Kenwood	Read – Vaughan Ch. 2,3,4 Treuherz <i>Victorian Art</i> chapters 4, 5
Week 6 Class 1: The Emergence of Landscape – Turner, Constable, Samuel Palmer. The Romantic Imagination – the work of Fuseli, Blake, John Martin etc. Class 2: Visit – Tate Britain Gallery.	Read – Vaughan chapters Paper 2 due Preliminary submission of journal
Week 7 Class 1: Mid-term quiz The Pre Raphaelite Brotherhood Class 2: Visit – The Tate Britain Gallery to study the PRB and British Impressionists	Read - Trueherz chapter 4 Paper 2 due
Week 8 Mid-Term break	
Week 9 Class 1: The Parting of the Ways – Aesthetes and Olympians. The work of Leighton, Alma Tadema, John Frederick Lewis contrasted with the work of Whistler, John Singer Sargent and Walter Sickert Class 2: Visit to Lord Leighton’s House and Linley Sambourne House	Read –Treuherz chapters 6,7
Week 10 Class 1: The Beginning of Modernism – the Vorticists and WW1 Class 2: Tate Modern	Read – Spalding chapter 2
Week 11 Class 1: Modernism and the Aftermath of WW1 – Nicholson, Henry Moore, Barbara Hepworth. Class 2: Visit Tate Britain or Kettle’s yard in Cambridge	Read – Spalding chapter 5

<p>Week 12 Class 1: The 1960's and 70's Pop Art and the School of London – Bacon, Freud, Kossoff, Auerbach, Caro, Hockney Class 2: Gilbert and George at Tate Modern (?)</p>	<p>Read- Spalding chapters 7 and 9 Paper 3 due</p>
<p>Week 13 Class 1: BritArt – Damien Hirst, Marc Quinn, Tracey Emin, Sarah Lucas, Chris Offili Class 2: Exhibition visit</p>	<p>Read – article handout Hand in journal</p>
<p>Week 14 Class 1: Review Class 2: Examination</p>	