

School of Art History

Head of School

Professor I A Carradice

Degree Programmes

Certificate:	Museum and Gallery Studies
Graduate Diploma:	Art History History and Practice of Photography History of Photography Museum and Gallery Studies
M.Litt.:	Art History History and Practice of Photography History of Photography Museum and Gallery Studies
M.Phil.:	Art History History of Photography Museum and Gallery Studies National Trust for Scotland Studies

Programme Requirements

Art History

Graduate Diploma:	120 credits from AH5001 - AH5088
M.Litt.:	120 credits as for Graduate Diploma plus AH5099
M.Phil.:	120 credits as for Graduate Diploma plus a thesis of not more than 40,000 words

History of Photography

Graduate Diploma:	120 credits from AH5032, AH5074, AH5076, AH5086 and other approved modules.
M.Litt.:	120 credits as for Graduate Diploma plus AH5099
M.Phil.:	120 credits as for Graduate Diploma plus a thesis of not more than 40,000 words

History and Practice of Photography

(Taught in partnership with the School of Fine Art, Duncan of Jordanstone College, University of Dundee)

Graduate Diploma:	120 credits from AH5032, AH5074, AH5076, AH5086 and other approved modules (St Andrews-based modules), AH5601, AH5602, AH5603 (Dundee-based modules)
M.Litt.:	120 credits as for Graduate Diploma plus AH5099 or AH5699

The weighting can be either two-thirds St Andrews-based modules and one-third Dundee-based modules or *vice versa*.

AH5008 British and American Visitors to Italy

Credits: 40.0 Semester: 2
Availability: 2004-05
Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.
Description: This module is concerned with the ways in which British and American travellers experienced Italy, especially Florence, during the nineteenth century, a period in which the Italian tour took on new forms and became more popular in character. In short, the Cook's Tour replaced the Grand Tour. The approach is in part art historical and in part literary, drawing on travel books and on the writings of Ruskin, the Brownings, Mark Twain, E.M. Forster and others.
Class Hour: 4.00 - 5.00 pm Tuesday and Thursday and *either* 10.00 am *or* 11.00 am Monday. One additional class to be arranged.
Teaching: Four classes.
Assessment: Continuous Assessment = 100%

AH5009 The Classical Country House 1650-1750

Credits: 40.0 Semester: 1
Availability: 2003-04
Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.
Description: This module identifies developments in the form and function, expressed both in terms of plan and elevation, of the country house, and relates these to changes in landscape/garden design. The following themes are covered: the double pile plan; Scottish classicism; large-scale formal country house planning in England; the Palladian revival; the sources of the informal garden; William Adam as country house architect and garden designer. The course is British in scope, and particular attention will be paid to experiments in Scotland, some of which will be examined at first hand.
Class Hour: 11.00 - 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday. One additional class, to be arranged.
Teaching: Three classes.
Assessment: Continuous Assessment = 100%

AH5012 British Furniture 1840-1920

Credits: 40.0 Semester: 2
Availability: 2003-04
Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.
Description: The module begins with an introductory study of different methods of analysing furniture and from this foundation the syllabus moves from the transitional phase of furniture design at the beginning of Victoria's reign through the Antiquarian and Gothic revivals, reforms in the vocabulary of ornament, Neoclassical and Renaissance revivals, to the Arts and Crafts movement and 'progressive' furniture in the late nineteenth and early twentieth centuries. Particular issues which will be addressed include regionalism, vernacular traditions, furniture design and manufacture, furniture as art and furniture designed by architects.
Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday. One additional class, to be arranged.
Teaching: Three classes.
Assessment: Continuous Assessment = 100%

Art History – 5000 Level Modules 4

AH5013 Wyndham Lewis & English Art 1900-1939

Credits: 40.0 Semester: 1

Availability: 2003-04

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module aims to examine the complex historical processes which shaped English art in the first four decades of the twentieth century. It will relate artistic change to broader social, political and cultural developments. The course will focus on the key developments in English avant-gardism in the period *circa* 1913, and on the emergence of a second avant-garde in the 1930s. A central figure in the course will be Wyndham Lewis whose career allows us to concentrate on important themes in critical and aesthetic theory.

Class Hour: 11.00 am - 1.00 pm Tuesday and *either* 11.00 am *or* 12.00 noon Friday. One additional class, to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5014 Contemporary Scottish Painting 1950-Present

Credits: 40.0 Semester: 2

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module will explore subjects, issues, and themes in recent Scottish art. From an analysis of post-war abstraction, it will proceed to be a close study of the renaissance of figurative painting during the 1980s. Subsequent developments in Conceptualism, in the 1990s, will be examined in depth while the whole will be set inside the critical debates of modernism and post-modernism in the contemporary period.

Class Hour: 11.00 am - 1.00 pm Tuesday and *either* 11.00 am *or* 12.00 noon Friday. One additional class, to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5018 Russian Modernism: Theory & Practice 1908-1916

Credits: 40.0 Semester: 2

Availability: 2003-04

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School. Also optional module for Central & East European Studies Postgraduate Taught Programme.

Description: This module will focus on the formation of an innovative avant-garde in Russia in the early decades of the twentieth century, concentrating particularly on the factors which conditioned the emergence of abstraction in painting and sculpture within such movements as Neoprimitivism, Cubo-Futurism, Suprematism and Constructivism. The course will analyse individual works of art and examine relevant contemporary texts in translation, especially artists' statements. At the same time, works and movements will be examined within the wider framework of the artistic interchange between Western ideas and native Russian sources, current literary and philosophical ideas, and the profound changes transforming Russian society.

Class Hour: 11.00 am - 1.00 pm and 2.00 pm Thursday. One additional class, to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5028 The Scottish House 1900-1970

Credits: 40.0 Semester: 2
Availability: 2004-05
Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.
Description: This module is designed to focus on the following themes: pre and post World War I country house design; local authority housing design and planning, 1919-30; 1930-45; 1945-60; 1960-70; prefabrication systems build and high rise; bungalow design; house technology; nationalism, internationalism and the vernacular revival.
Class Hour: 11.00 am – 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday. One additional class to be arranged.
Teaching: Three classes.
Assessment: Continuous Assessment = 100%

AH5029 Domestic Architecture in Britain 1840-1914

Credits: 40.0 Semester: 1
Availability: 2004-05
Programme: Optional module for all Postgraduate Taught Programmes within the School.
Description: This module is designed to focus on the following themes: the idea of architectural 'honesty'; the domestic architecture of Butterfield, Webb and Shaw; Arts and Crafts theory; Arts and Crafts practice; 'Free Style' experiments; tenement design and 'Model' community planning, from Port Sunlight to New Earswick and Letchworth Garden City.
Class Hour: 11.00 am - 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday. One additional class to be arranged.
Teaching: Three classes.
Assessment: Continuous Assessment = 100%

AH5030 Scottish Furniture 1660-1840

Credits: 40.0 Semester: 1
Availability: 2004-05
Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.
Description: This module will introduce the subject of furniture history, teach basic terminology and visual identifications skills before focusing on the strongly regional characteristics of Scottish furniture. Both 'common' and 'genteel' furniture will be studied. Nationally important figures such as Francis Brodie, Alexander Peter and George Sandeman will be given special attention. The course will involve the study of furniture and pattern books and students will be encouraged to explore the validity of different historical methods of approach.
Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday. One additional class to be arranged.
Teaching: Three classes.
Assessment: Continuous Assessment = 100%

Art History – 5000 Level Modules 6

AH5031 Scottish Furniture 1840-1950

Credits: 40.0 Semester: 2

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module will introduce the subject of furniture history and teach basic terminology and visual identification skills. The course will investigate the nature of vernacular and fashionable furniture in Scotland after 1840 with particular attention to the relationships between urban and rural traditions. The nineteenth-century search for a 'National Style' will be addressed and the careers of John Small, C R Mackintosh and George Walton will be studied in some detail.

Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5032 Studies in Nineteenth Century British Photography

Credits: 40.0 Semester: 1

Availability: 2004-05

Programme: Optional module for the History of Photography Programme. Optional module for all other Art History Postgraduate Taught Programmes within the School.

Description: This module will explore the early years of photography in Britain, drawing on original materials in the University collections. It will begin with a study of Henry Fox Talbot, the English inventor of negative-positive paper photography; next it will focus upon the experimental years of photography in St Andrews, examining the roles played by Sir David Brewster, and the Adamsons; it will continue with a study of the partnership of David Octavius Hill and Robert Adamson in Edinburgh from 1843 to 1848. The course will conclude with a discussion of the Victorian amateur photographers Julia Margaret Cameron, Lewis Carroll and Clementina Viscountess Harwarden.

Class Hour: 4.00 - 5.00 pm Tuesday and Thursday and *either* 10.00 *or* 11.00 am Monday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5033 Cubism and its Influence 1907-1921

Credits: 40.0 Semester: 2

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module will concentrate on the influence that Picasso, Braque and the Cubist School of Paris exerted on other artists. Particular attention will be paid to movements such as Futurism (Severini and Boccioni) and Purism (Ozenfant and Jeanneret) and to individuals like Mondrian and Malevich for whom Cubism acted as an impulse towards abstraction. The course will also look at the way in which sculptors like Laurens and Lipchitz translated the pictorial, two-dimensional inventions of Cubism into real materials in three dimensions.

Class Hour: 3.00-4.00 pm Thursday and *either* 9.00 – 11.00 am *or* 11.00 am – 1.00 pm Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5036 The Making of Modern Sculpture 1880-1925

Credits: 40.0 Semester: 1

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module begins with an examination of the sculpture of Rodin, its relationship to that of his contemporaries, and its significance for the language of modern sculpture. The course will then examine the influence of Rodin on his followers, and the reaction against his sculpture, in the work of, among others, Matisse, Brancusi, and the Cubists, and their influence on European sculpture in the second decade of the twentieth century.

Class Hour: 11.00 am - 1.00 pm Wednesday and *either* 11.00 am *or* 12.00 noon Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5049 Cubism: Picasso and Braque 1907-1914

Credits: 40.0 Semester: 1

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module will focus primarily on the genesis and development of Cubism between 1907 and 1914 as seen in the paintings of Picasso and Braque. Attention will also be paid to secondary Cubists like Gris, Gleizes and Metzinger, their theoretical contributions and related phenomena such as the Orphism of Delaunay and the contrast of form series of Léger. A detailed formal analysis of the most important works produced by these artists at this time will be accompanied by a thorough examination of the practical and theoretical implications of these works, their relationship to the more general philosophical, cultural and ideological context within which they were created, the critical dialogue which they generated, and the validity of terms like Analytical, Hermetic and Synthetic Cubism.

Class Hour: 3.00 – 4.00 pm and *either* 9.00 – 11.00 am *or* 11.00 am – 1.00 pm Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5055 Whistler and Modernism

Credits: 40.0 Semester: 2

Availability: 2004-05

Description: The later art and career of the American artist James McNeill Whistler (1834-1903) present problems of an historical and critical nature which many art historians avoid discussing. Unconvincing attempts to identify Whistler's art with French, English and American painting, are all symptomatic of these problems. This course examines how Whistler's critical reputation was made during the later stages of his career, from *c.* 1880 to his death in 1903, and questions its relationship with Modernism illustrated by the work of artists and writers in the final decades of the nineteenth century.

Class Hour: 11.00 am - 1.00 pm Wednesday and *either* 11.00 am *or* 12.00 noon Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5056 Whistler and Victorian Art

Credits: 40.0 Semester: 1

Availability: 2003-04

Programme: Optional module for all Postgraduate Taught Programmes within the School.

Description: Although the American artist James McNeill Whistler (1834-1903) trained as a painter in Paris, it was as an English artist in London that he made his career between 1859 and 1879, when his professional career was temporarily interrupted by his bankruptcy following the suit for libel which Whistler brought against the critic John Ruskin. In order to understand Whistler's intentions his art will be examined in the context of the professional career structure of the Victorian painter, of the Royal Academy exhibition and its critics, where Whistler exhibited regularly until 1872; the commercial galleries where he also showed his work, such as The Dudley Gallery, The Society of French Artists and the Grosvenor Gallery, and his first one-man exhibition of 1874. The social and cultural background of the patrons and buyers of his art such as James Leathart and F R Leyland will also be considered; as well as the Whistler-Ruskin trial.

Class Hour: 11.00 am - 1.00 pm Wednesday and *either* 11.00 am *or* 12.00 noon Thursday. One additional class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5058 The Arts and Crafts Movement in Britain 1860-1916

Credits: 40.0 Semester: 1

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: At the turn of the nineteenth and twentieth centuries, British art and design was recognised throughout Europe as a significant force. This module looks at the development of ideas about design reform in the nineteenth century, the practice of architect designers such as C F A Voysey, C R Ashbee, M H Baillie Scott, and Ernest Gimson, and at the legacy of a movement which by 1916 was regarded as a failure.

Class Hour: 10.00 - 11.00 am Wednesday and 11.00 am – 12 noon Thursday and *either* 11.00 am – 12 noon Wednesday *or* 3.00 – 4.00 pm Thursday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5059 Realism and Symbolism in Russian Art 1860-1910

Credits: 40.0 Semester: 2

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: This module examines the development of Russian art from the appearance of 'Critical Realism' in the 1860s and its promotion by the Wandering Exhibiting Society (the 'Wanderers') to the beginnings of the formation of an innovative avant-garde in the late 1900s. Special emphasis is laid on the relationship of the Academy with the exponents of the new trends. Accepted interpretations will be scrutinised with the work of individuals such as Repin, Surikov, Perov, Vasnetsov, Levitan, Kramskoy, Nesterov and Vrubel being studied in relation to social and political demands, patronage, aesthetic theories and the continuing tensions between 'native' traditions and 'western' ideas.

Class Hour: 2.00 pm Monday and 9.00 am Tuesday and *either* 9.00 *or* 10.00 am Wednesday. One additional class, to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5062 Titian and His Age

Credits: 40.0 Semester: 2

Availability: 2003-04

Description: This module will study secular art in Venice in the middle years of the sixteenth century (c.1530-1570), and will lay particular emphasis on the relationship between art and domestic and international politics. Attention will be paid to the work not only of the outstanding Venetian painter of the period, Titian, but also that of the architect Palladio and the sculptor-architect Sansovino.

Class Hour: 9.00 am and 4.00 pm Monday and *either* 10.00 am Monday or 10.00 am Tuesday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5063 Venetian Art in the Age of Reform

Credits: 40.0 Semester: 2

Availability: 2004-05

Programme: Optional module for all Postgraduate Taught Programmes within the School.

Description: This module is concerned with the impact of the religious crisis of the Reformation and Counter-Reformation on Venetian art of the mid to late sixteenth century. Among the artists to be studied are the painters Titian, Tintoretto and Veronese, the sculptors Vittoria and Campagna, and the architects Sansovino and Palladio, all of whom responded in their different ways to the changing religious mood and to the new religious needs of their age.

Class Hour: 9.00 am and 4.00 pm Monday and *either* 10.00 am Monday or 10.00 am Tuesday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5064 Sculpture and Society in Early Renaissance Italy c. 1260-1400

Credits: 40.0 Semester: 1

Availability: 2003-04

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: Late thirteenth- and early fourteenth-century Italy produced a distinctive flavour of Gothic sculpture based on north European models and Italy's own antique past. This course will survey the craft of sculpture as it was practised in Italy from Nicola Pisano c. 1250 up to the early years of the fifteenth century. The aim of the module is to encourage understanding of this pivotal phase of Italian art and to situate the achievement of its sculptors within the contexts of the mediaeval craft tradition and contemporary developments in Italian society.

Class Hour: 10.00 am Tuesday and 9.00 am Wednesday and *either* 11.00 am Tuesday *or* 10.00 am Wednesday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5065 Sculpture in Italy from Donatello to Verrocchio

Credits: 40.0 Semester: 2

Availability: 2003-04

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School.

Description: The fifteenth century in Italy was one of the high points in the history of European sculpture. This module will examine the sculpture that was produced in Italy from around 1400 until the 1480s. The aim of the module is to encourage appreciation of the innovations introduced by early Renaissance sculptors like Donatello, Ghiberti and Verrocchio and to set them within the theoretical and intellectual contexts of the time.

Class Hour: 10.00 am Tuesday and 9.00 am Wednesday and *either* 11.00 am Tuesday *or* 10.00 am Wednesday. One additional class to be arranged.

Teaching: Four classes.

Assessment: Continuous Assessment = 100%

AH5074 Scottish Photography and its Context

Credits: 40.0 Semester: 1

Availability: 2004-05

Programme: Optional module for all Art History Postgraduate Taught Programmes within the School. Also optional module for History of Photography and Postgraduate Taught Programmes.

Description: This module will examine Scottish photography between c.1860 and the contemporary period. It will be divided into three areas of study; the landscape tradition, the documentary tradition, and issues in 'art' photography. These themes will be studied independently, but also in relation to a number of relevant contexts. These will include; the influence of Scottish art on photography, the relationship between photography in Europe and America and photography in Scotland, the aesthetic debates surrounding the status of the photograph as art object.

Class Hour: 11.00 am - 1.00 pm Tuesday and *either* 11.00 am *or* 12.00 noon Friday. One further class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 100%

AH5077 Aspects of Art and Politics in the Twentieth Century

Credits: 20.0 Semester: 2

Availability: 2004-05

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: This module will examine key moments in the intersection of art and politics in the Twentieth Century. Issues surrounding visual culture in Weimar Germany, in the USA during the 1930s, in Latin America, etc. will be explored in depth. Equally core images like Picasso's *Guernica* will be the subject of rigorous analysis. The seminars will focus on primary documentation, theoretical considerations, and the study of the visual image.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5078 The Architectural Development of St Andrews, c. 1600-2000

Credits: 20.0 Semester: 1

Availability: 2004-05

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: This module will examine episodes in the architectural development of St Andrews, from c. 1600 to the present day. Selected buildings and groups of buildings will be investigated, all of which will be revealed as of national and sometimes international importance. Emphasis throughout will be placed on first hand analysis, both of individual buildings and supporting documentation (i.e. correspondence, plans, photographs, as well as University and Burgh records), the latter exploiting the resources of the University Muniments Collection.

Class Hour: To be arranged.

Teaching: One lecture and one seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5079 Thomas Chippendale and Scotland

Credits: 20.0 Semester: 2

Availability: 2003-04

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: Thomas Chippendale the Elder is not known to have visited Scotland but it can be argued that his impact is more concentrated here than in any other country. This module will introduce Thomas Chippendale against the background of the eighteenth century cabinet making world, analyse the commercial enterprise that was 'Chippendale & Rannie' and then turn attention to the publication, promotion and influence of the *Gentleman and Cabinet Makers Director* in Scotland. Field visits will be made to the sites of important early commissions and documentary evidence of the firm's activity in Scotland will be studied. The lasting influence of the designs into the 1960s will be addressed.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5080 Nineteenth and Twentieth Century Artists' Writings

Credits: 20.0 Semester: 1

Availability: 2004-05

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: The module will examine the role of word and image in the work of 19th and 20th century artists, including Whistler, Picasso, Duchamp, Paolozzi and the "Art and Language" group.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5081 William Morris

Credits: 20.0 Semester: 2

Availability: 2003-04

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: Focusing on the work of this influential designer and political campaigner, the module involves consideration of a number of specific issues. These include the role of biography in the History of Art, the history and ethics of architectural conservation, art and socialism, the role of the crafts in an industrial society, pattern design, and the production of limited-edition private-press books.

Class Hour: 2.00 pm Tuesday.

Teaching: One lecture and one seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5082 The Ship

Credits: 20.0 Semester: 2

Availability: 2004-05

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: This module investigates the subject and symbolism of the ship as it relates to art and architectural history. Discussion, potentially via e-mail, will include the ship as visual metaphor: its antique and modern political, religious, mythological and commercial iconography; its expression of 'rite', 'passage', 'power' and 'frailty'. Alternatively, the ship and sailor may be studied in their role in the development of styles and cultural traditions. Examples will range from seventeenth-century Dutch marine painting to Eisenstein's film *Battleship Potemkin*; Egyptian burial ships; rostral columns; Baroque ship pulpits and fountains; Le Corbusier's liner-inspired architecture; Bosch's Ship of Fools; naval portraiture, uniforms and emblems; Klee's, Hamilton Finlay's, Kandinsky's boats, submarines and celestial ships.

Class Hour: To be arranged.

Teaching: One one-and-a-half to two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5083 Giorgione

Credits: 20.0 Semester: 2

Availability: 2003-04

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: The module will focus on the work of the important but highly problematic Venetian Renaissance painter Giorgione, as a case study for the investigation of a range of art-historical approaches. These include: formal analysis; iconography; the investigation of pictorial technique; analysis of literary evidence; consideration of the relationship between art and society; typology.

Class Hour: To be arranged.

Teaching: One 1 hour seminar per week.

Assessment: Continuous Assessment = 100%

AH5084 Picturing the Apocalypse

Credits: 20.0 Semester: 1

Availability: 2004-05

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: This module will examine the issues involved in medieval apocalypse illustration. The purpose is to introduce students to the visual tradition and the factors, liturgical and political which shaped the iconography. The module will explore the relationship between the verbal text and the illustration in specific examples, using facsimiles where appropriate. Students will examine a range of media; glass, panel, textiles, fresco, in independent case-studies.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5085 Art and Politics in the Trecento

Credits: 20.0 Semester: 1

Availability: 2003-04

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: Art in Italy in the period ca. 1230-1400 was sometimes employed to promote the political agendas of the city states. The kings of Naples, oligarchies such as Florence and Siena, and despotic regimes such as those of Milan and Verona employed imagery to express their ideals and achievements and to manipulate public opinion in their favour. This module will investigate the relationship between late medieval Italian art (but mainly sculpture) and competing political ideologies. It will also explore how regimes sympathetic to the Pope or to the German emperor employed art to declare allegiance to one or other of these two 'universal' powers.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5086 Film and Photography in Post-Revolutionary Russia

Credits: 20.0 Semester: 2

Availability: 2003-04

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: This module will focus on the development of experimental photography (including photomontage) and film in post-revolutionary Russia, concentrating particularly on the 1920s and early 1930s. It will look at the theory and practice of such figures as Gustav Klucis, Aleksandr Rodchenko, Dziga Vertov, Sergei Eisenstein, and Esfir Shub. The historical and ideological factors conditioning their production will be considered alongside their own theoretical statements and the aesthetic developments and debates of the period. The inter-relationships between the two media will also be considered.

Class Hour: To be arranged.

Teaching: Two hour seminar per fortnight.

Assessment: Continuous Assessment = 100%

AH5090 Art and the Holocaust

Credits: 20.0 Semester: 1

Availability: 2003-04

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: This module examines the relationship of art, architecture and cultural policy to the Holocaust. It will begin by a consideration of the art forms and cultural policies of the National Socialist regime in Germany and the Vichy regime in France, and their relationship to the oppression and destruction of the European Jews. The module will then consider art made in the camps and the question of testimony before going on to focus upon post-war art which negotiates the subject of the Holocaust. Through an examination of a variety of works in different mediums (film, painting, architecture, photography, installation, sculpture) as well as the role of museums and of reparative law cases concerning artworks, the module will examine contemporary debates on the representation and memorialisation of the Holocaust.

Class Hour: To be arranged.

Teaching: one seminar per week

Assessment: Continuous Assessment = 100%

AH5091 Photography and the Book

Credits: 40.0 Semester: 1

Availability: 2003-04

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: This module will examine photographs of books, books in photographs, the photographically illustrated book, the incorporation of photographs and photographers into books, and the relationship between photographic practice and writing. It will begin by considering the functions of books in portrait and other types of photography. Next it will examine the origins and early development of the photographically illustrated book, focusing in particular upon important early works preserved in the Photography Collection of St Andrews University Library. The third segment of the module will consider ways in which authors such as E. M. Forster, Sinclair Lewis and others have employed photographs and photography as narrative and symbolic devices. Finally, the module will consider what is meant by a 'photographic' style of writing, as expressed famously by Christopher Isherwood: 'I am a camera with its shutter open, quite passive, recording not thinking'.

Class Hour: 4.00 pm Tuesday and Thursday, and *either* 10.00 am *or* 11.00 am Monday. One additional class to be arranged.

Teaching: Two lectures, one seminar and one tutorial.

Assessment: Continuous Assessment = 100%

AH5099 Dissertation for M.Litt. Programme/s

Credits: 60.0

Prerequisite: An average grade of at least 14 in course work.

Programme(s): Compulsory module for all M.Litt. Art History Postgraduate Programmes within the School except History and Practice of Photography. Description: Student dissertations will be supervised by members of the teaching staff who will advise on the choice of subject and provide guidance throughout the research process. The completed dissertation of not more than 15,000 words must be submitted by the end of August.

Class Hour: At times to be arranged with the supervisor

Teaching: Individual Supervision

Assessment: Dissertation = 100%

AH5100 Art Historical Resources and Methods

Credits: 20.0 Semester: 2

Programme: Strongly advised for Art History Taught Postgraduate Programmes.

Description: This module, designed for those enrolled for the M.Litt. and M.Phil., will introduce students to the resources (textual, visual, and electronic) available in St Andrews and elsewhere in Britain for research into the history of art. Emphasis will be placed on electronic resources accessible through the web. As far as possible instruction will be geared to the precise interests of students in order to provide them with a thorough preparation for the writing of their dissertations. Among the topics covered will be the collecting and recording of bibliographic information, the use of visual and documentary archives, note taking and the presentation (oral and written) of scholarly research. Each two hour class will include instruction by the tutor and practical exercises undertaken by students.

Class Hour: To be arranged.

Teaching: Fortnightly seminars.

Assessment: Continuous Assessment = 100%

AH5504 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 1 : Collections in Context

Credits: 40.0 Semester: 1

Co-requisites: AH5505, AH5506

Programme: Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5505-AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: museum definitions and museum professions; types of museums and museum support systems; history of collecting and museums; current issues and ethics; museum registration; acquisition and disposal policies and practices; collections documentation; collections care and preventive and remedial conservation; security and insurance; collections-based research.

Class Hour: All day Tuesday.

Teaching: One lecture, one seminar, also practical classes and field trips.

Assessment: Continuous Assessment = 100%

AH5505 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 2: Audiences and Management

Credits: 40.0 Semester: 2

Co-requisites: AH5504, AH5506

Programme: Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: understanding audiences; information services, temporary and permanent exhibitions; display and interpretation; education services and outreach; ethics and current issues; governing bodies and administration; forward planning; project management; finances and fund raising; personnel management; marketing, publicity and media relations.

Class Hour: All day Tuesday.

Teaching: One lecture, one seminar, also practical classes and field trips.

Assessment: Continuous Assessment = 100%

AH5506 Project Work (Museum and Gallery Studies)

Credits: 40.0 Semester: Whole Year

Co-requisites: AH5504, AH5505

Programme: Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5505 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. This module provides most of the practical skills element of the programme. The practical work undertaken can vary, depending on the particular interests of individual students, but it should normally include: (i) experience of preparing an exhibition as part of a team, including research, selection of exhibits, production of written materials, mounting of displays and provision of educational events; (ii) another, individual project, selected by the student and covering another area of museum work, e.g. collections management, museum outreach activities or museum management.

Class Hour: To be arranged.

Teaching: One seminar per week in semester 1 and practical work.

Assessment: Assessment of student's work portfolio = 100%

AH5507 Certificate in Museum and Gallery Studies, Part 1: Introduction to Museums and Galleries

Credits: 20.0 Semester: Whole Year

Co-requisite: AH5508

Programme: Compulsory module for Museum and Gallery Studies Certificate.

Description: This module is available to students taking the Certificate in Museum and Gallery Studies. It is aimed primarily at museum and gallery professionals who wish to gain the Associateship of the Museums Association by Route D. The taught course provides an introduction to *Collections in Context* (history of collecting, museum definitions and support systems, current issues and ethics, etc); and elements of *Collections Management* or *Museum Audiences* or *Museum Management* (depending on the needs of the students).

Class Hour: To be arranged.

Teaching: 6 lectures, 6 seminars, 6 practical classes over 5 days

Assessment: Continuous Assessment = 100%

AH5508 Certificate in Museum and Gallery Studies, Part 2: Project Work

Credits: 40.0 Semester: Whole Year

Co-requisite: AH5507

Programme: Compulsory module for Museum and Gallery Studies Certificate.

Description: This module is an essential element of the Certificate in Museum and Gallery Studies. It is aimed primarily at museum and gallery professionals who wish to gain the Associateship of the Museums Association by Route D. A substantial workplace project spread over 12 months is undertaken in the student's workplace with advice and supervision from tutors.

Class Hour: To be arranged.

Teaching: 1-4 tutorials over whole year.

Assessment: Continuous Assessment = 100%

AH5601 Fine Art Photographic Practice

Credits: 20.0 Semester: 1

Availability: 2003-04

Programme(s): Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: This module will offer a context in which students can articulate ideas through making chemical based photographic work. The module will facilitate the exploration of the medium of fine art photography in a range of its facets, such as portraiture, constructed image, and documentary practices. Within these areas of study, students will be encouraged to experiment with different modes of production. This module will offer practical instruction in established methods of producing analogue photographic imagery. This will include black and white wet/dry facilities, black and white printing, medium format photographic techniques, etc.

Class Hour: To be arranged.

Teaching: At least 5 contact Hours per week.

Assessment: Continuous Assessment = 100%

AH5602 Digital Photographic Practice

Credits: 20.0 Semester: 2

Availability: 2003-04

Programme(s) Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: This module will offer a context in which students can articulate ideas through making digital photographic work. The module will explore the medium of fine art photography and its relationship with new technologies. Within this area of study, students will be encouraged to experiment with different modes of production. This module will offer practical workshops and instruction in most areas of digital photographic production. As well as the investigation of digital capture and print processes, the module would offer practical workshops in the manipulation of photographic imagery, and provide a forum for debate on the implications of such practices.

Class Hour: To be arranged.

Teaching: At least 5 contact hours per week.

Assessment: Continuous Assessment = 100%

AH5603 Special Topic in Photography

Credits: 20.0 Semester: Either

Programme(s): Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: The emphasis of this module will be on personal research development and it will provide a critical and educational environment in which students can develop as artists with photography/digital imaging at the core of their practice. As well as the further investigation of digital and photographic capture and print processes, the module will provide a forum for debate on the implications of such practices.

Class Hour: To be arranged.

Teaching: At least 5 contact hours per week.

Assessment: Continuous Assessment = 100%

