

School of Art History

Head of School

Professor P B Humfrey

Degree Programmes

Single Honours Degree:

Art History

Joint Honours Degrees:

Art History and

Ancient History, Biblical Studies, Classical Studies, English, French^W, Geography, German^W, Hebrew, Integrated Information Technology, International Relations, Italian^W, Management, Mathematics, Mediaeval History, Middle East Studies, Modern History, Philosophy, Psychology, Russian^W, Social Anthropology, Spanish^W.

Minor Degree Programme:

Mediaeval Studies (See School of History)

^W available also as 'with Integrated Year Abroad Degrees'

Programme Prerequisites

For all Programmes: A pass at Grade 11 or better in 3 of: AH1001, AH1003, AH2001 and AH2002

Programme Requirements

Single Honours Degree: AH3099 and at least a further 180 credits in Art History Honours modules - at least one module in a subject area before 1600 and at least one in a subject area post 1600.

Joint Honours Degree: At least 90 credits in Art History Honours modules - at least one module in a subject area before 1600 and at least one in a subject area post 1600.

In the case of students who spend part of the Honours Programme abroad on a recognised Exchange Scheme, the Programme Requirements will be amended to take into account courses taken while abroad.

Modules

AH1001 Art of Renaissance Italy

Credits: 20.0 Semester: 1

Description: The module will provide a survey of painting, sculpture and architecture in Italy from c.1280 to 1580. It will trace a chronological development through the work of the major creative personalities, from Giotto at the beginning of the fourteenth century, to Leonardo, Michelangelo, Raphael and Titian in the earlier sixteenth century. Attention will also be paid to issues relating to the wider artistic situation of the Early Renaissance, the High Renaissance and Mannerism, including those of patronage, iconography, technique and types of commission.

Class Hour: 2.00 pm

Teaching: Three lectures and one tutorial.

Assessment: Continuous Assessment = 50%, 2 Hour Examination = 50%

Re-Assessment: 3 Hour Examination = 100%

AH1003 European Art and Architecture in the Seventeenth and Eighteenth Centuries

Credits: 20.0 Semester: 2

Description: This module provides an introduction to European art and architecture in the seventeenth and eighteenth centuries. It begins with a study of Baroque art and architecture in Italy, concentrating upon Gianlorenzo Bernini, Caravaggio and the Carracci. From Italy the focus shifts to Spain to introduce Diego Velázquez and his contemporaries. Next there is a series of lectures devoted to art and architecture in France. A further series of lectures treats seventeenth-century painting in Flanders and Holland. These emphasise Peter Paul Rubens, Anthony Van Dyck, Rembrandt van Rijn and Jan Vermeer. Subsequent lectures introduce eighteenth-century painting in Italy and France. Much of the later part of the module focuses on art and architecture in Britain.

Class Hour: 2.00 pm

Teaching: Three lectures and one tutorial.

Assessment: Continuous Assessment = 50%, 2 Hour Examination = 50%

Re-Assessment: 3 Hour Examination = 100%

Art History - 2000 & 3000 Level modules

AH2001 History & Theory of European Art, Architecture and Design from 1800-1906

Credits: 20.0 Semester: 1

Prerequisite: Either AH1001 or AH1003

Description: The module provides students with a systematic understanding of the most significant art historical developments in nineteenth-century Europe. It aims to facilitate analytic and interpretative skills using available documentation, and to educate students in the study of visual objects and material history. The module provides a close study of the most significant individual artists, and proceeds to look generally at the emergence of avant-garde movements. There is a theoretical component which provides the broader context for these developments.

Class Hour: 2.00 pm

Teaching: Three lectures and one tutorial.

Assessment: Continuous Assessment = 50%, 2 Hour Examination = 50%

Re-Assessment: 3 Hour Examination = 100%

AH2002 International Modern Movement 1905-1990

Credits: 20.0 Semester: 2

Prerequisites: Either AH1001 or AH1003

Description: This module provides an understanding of the conditions and nature of the Modern Movement in the arts in the twentieth century. It consists of five sections: i) Expressionist Painting, ii) Cubism and Abstract Art, iii) Dada, Surrealism and the 1930s, iv) Sculpture and Architecture, v) Art since 1945. While this approach is broadly chronological, the module is designed to encourage a solid theoretical understanding of Modern art focusing on the links between philosophical, psychological and intellectual developments, and the emergence of abstraction. Underlying these changes is the context of a rapidly changing social world and its effects on art and artists.

Class Hour: 2.00 pm

Teaching: Three lectures and one tutorial.

Assessment: Continuous Assessment = 50%, 2 Hour Examination = 50%

Re-Assessment: 3 Hour Examination = 100%

The prerequisite for each of the following Honours modules is entry to the Honours Programme(s) for which they are specified, save where a specific prerequisite is given

AH3005 The Scottish House 1900-1970

Credits: 30.0 Semester: 1

Availability: 2001-02

Description: This module is designed to focus on the following themes: pre and post World War I country house design; local authority house 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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3006 Domestic Architecture in Britain 1840-1914

Credits: 30.0 Semester: 2

Availability: 2000-01

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 Letchworth Garden City.

Class Hour: 11.00 am - 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3007 The Informal Country House 1750-1840

Credits: 30.0 Semester: 1
Availability: 2000-01

Description: The module accounts for developments in architecture and landscape design, with the former expressed in terms of the plan, elevation and style of the country house. It will focus on such themes as the informal landscape; the idea of 'movement' and its application in the architecture of Robert Adam; the Picturesque, in theory and practice; Neoclassicism and the Gothic Revival. The course is British in scope, and special attention will be paid to experiments in Scotland, some of which will be examined at first hand.

Class Hour: 11.00 am - 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3008 The Classical Country House 1650-1750

Credits: 30.0 Semester: 2
Availability: 2001-02

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 am - 1.00 pm Monday and *either* 4.00 pm Monday *or* 3.00 pm Tuesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3009 Wyndham Lewis and English Art 1900-1939

Credits: 30.0 Semester: 1
Availability: 2001-02

Description: This module aims to examine the complex historical processes which shaped English art in the first four decades of this 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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3012 Contemporary Scottish Painting 1950-Present

Credits: 30.0 Semester: 2
Availability: 2001-02

Description: This module complements and develops the modules AH3010 and AH3011. The course will study themes, subjects and issues in recent Scottish painting. It will explore the renaissance of Scottish art during the mid-1980s and examine the role of the marketplace in the construction of taste and fashion. Artists studied will include 'The Edinburgh School', Bellany, Finlay, Campbell, Currie, Howson etc. It is hoped to include talks by these artists, and others, on the course.

Class Hour: 11.00 am - 1.00 pm Tuesday, and *either* 11.00 am *or* 12.00 noon Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

Art History - 3000 Level modules

AH3013 Cubism: Picasso and Braque 1907-1914

Credits: 30.0 Semester: 1

Availability: 2000-01

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: 11.00 am - 1.00 pm and 2.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3014 Cubism and its Influence 1907-1921

Credits: 30.0 Semester: 2

Availability: 2000-01

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: 11.00 am - 1.00 pm and 2.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3015 Russian Modernism: Theory and Practice 1908-1916

Credits: 30.0 Semester: 1

Availability: 2001-02

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 that 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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3016 Russian Art and Society 1917-1932

Credits: 30.0 Semester: 2

Availability: 2001-02

Description: This module will concentrate on the impact that the 1917 Bolshevik Revolution exerted on Russian art, focusing particularly on how the avant-garde assimilated the ideology and demands of the new government, the aesthetic developments generated by these new conditions (eg the harnessing of art for agitation and propaganda as epitomised by Tatlin's *Model for a Monument to the Third International*), and the theoretical and philosophical debates that underpinned these trends. Movements such as Suprematism, Constructivism and a re-emerging Realism will be examined within the context of changing social and economic conditions and evolving official policy towards the arts.

Class Hour: 11.00 am - 1.00 pm and 2.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3019 The Age of Giotto

Credits: 30.0 Semester: 2

Availability: 2000-01

Description: This module is divided into two main sections: 1) The artistic revival in mid-thirteenth century Rome and elsewhere, with particular attention paid to the activity of Pietro Cavallini, Arnolfo di Cambio and other Roman and Florentine artists working at Assisi, and to the work of Nicola Pisano in Perugia, Pisa and Siena; 2) Giotto and his workshop in Florence, Padua, Assisi. The guiding idea of the module is to challenge the widely accepted view of Giotto as an isolated eruption of Early Renaissance ideas in a world of Italo-Byzantine conventions and place him instead in his true context as part of a wider and more complex development.

Class Hour: 10.00 am Tuesday and 9.00 am Wednesday and *either* 11.00 am Tuesday *or* 10.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3021 Scottish Furniture 1840-1950

Credits: 30.0 Semester: 2

Availability: 2000-01

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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3022 British Furniture 1700-1840

Credits: 30.0 Semester: 1

Availability: 2001-02

Description: This module will trace the development of furniture design in Britain from 1700 until the early years of Victoria. Introductory seminars will assess the importance of pattern books, price books, contemporary documents, bills and prints. The major part of the course will be a systematic analysis of furniture design variants during the eighteenth century, with particular emphasis on well-documented makers such as Thomas Chippendale the Elder. Throughout, students will be encouraged to observe and interpret furniture from a historical viewpoint and to explore the validity of different methods of approaching the subject

Class Hour: 9.00 - 11.00 am and *either* 12.00 noon *or* 1.00 pm Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3023 British Furniture 1840-1920

Credits: 30.0 Semester: 2

Availability: 2001-02

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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

Art History - 3000 Level modules

AH3024 The Making of Modern Sculpture 1925-1990

Credits: 30.0 Semester: 2

Availability: 2000-01

Description: The legacy and influence of Cubism on twentieth-century sculpture, and its manifestation as Constructivist sculpture in Europe, Russia and America are examined. Further sculptural movements and topics will include Surrealism, 'object' sculpture, the relationship between carving and modelling, and sculpture in Britain between the wars. The course will also cover pre- and post- Second World War sculpture in America and Europe, including Pop, Pictorialist, Minimalist, conceptual and post-modern sculpture movements.

Class Hour: 11.00 am - 1.00 pm Wednesday and *either* 11.00 am *or* 12.00 noon Thursday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3025 The Making of Modern Sculpture 1880-1925

Credits: 30.0 Semester: 1

Availability: 2000-01

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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3027 Scottish Furniture 1660-1840

Credits: 30.0 Semester: 1

Availability: 2000-01

Description: This module will introduce the subject of furniture history, teach basic terminology and visual identification 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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3030 Mural Painting in Tuscany

Credits: 30.0 Semester: 1

Availability: 2000-01

Description: This module will deal with fresco painting in Tuscany during the fifteenth and early sixteenth centuries. It will begin with an examination of the frescoes by Masaccio and Masolino in the Brancacci chapel, giving particular attention to the results of the recent restoration; later sessions will examine Fra Angelico's work at S.Marco, Piero della Francesca's at S. Francesco in Arezzo, and Ghirlandaio's at S.Trinita and S.Maria Novella; the seminar will end with a discussion of Michaelangelo's frescoes on the vault of the Sistine Chapel, works that can be considered Tuscan by virtue of the artist's origins.

Class Hour : 9.00 - 11.00 am Monday and *either* 9.00 or 10.00 am Tuesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3031 Florentine Mannerism

Credits: 30.0 Semester: 2

Availability: 2001-02

Description: This module will treat painting in Florence in the first half of the sixteenth century. It will begin with a discussion of the phenomenon of anti-classicism and will then go on to trace the development of Florentine Mannerism from the 1520s to mid-century. The course will give particular attention to the work of Sarto, Pontormo, Rosso, and Bronzino. Although there will be some consideration of broad matters of style, emphasis will be placed on the particular circumstances affecting the creation of the individual work of art; issues relating to patronage, context, and the preparatory process will be considered.

Class Hour : 11.00 am – 1.00 pm Thursday and *either* 2.00 *or* 3.00 pm Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3032 Studies in Nineteenth-Century British Photography

Credits: 30.0 Semester: 1

Availability: 2000-01

Description: The course 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, Hugh Lyon Playfair, 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: 11.00 am - 1.00 pm Thursday and *either* 2.00 *or* 3.00 pm Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3033 British and American Visitors to Italy

Credits: 30.0 Semester: 1

Availability: 2001-02

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: 11.00 am - 1.00 pm Thursday and *either* 2.00 *or* 3.00 pm Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3034 Single Honours Dissertation in Art History

Credits: 60.0 Semester: Whole Year

Prerequisites: Available only to students in the second year of the Honours Programme.

Anti-requisites: AH3035, AH3099

Description: The dissertation will be valued as 60 credits and completed over two semesters. It will be approximately 10,000 words and in no circumstances more than 15,000 words in length. Topics must be capable of being supervised by the School's established staff and each student will (a) be assigned a supervisor, who will be available to discuss issues related to the dissertation throughout both semesters, and (b) be required to attend one general lecture on research and at least one 50 minute supervisory meeting per semester.

Assessment: Dissertation = 100%

Art History - 3000 Level modules

AH3035 Joint Honours Dissertation in Art History

Credits: 30.0 Semester: Whole Year
Prerequisites: Available only to students in the second year of the Honours Programme.
Anti-requisites: AH3034, AH3099

Description: The dissertation will be valued at 30 credits and completed over two semesters. It will be approximately 7,000 words and in no circumstances more than 10,000 words in length. Topics must be capable of being supervised by the School's established staff and each student will (a) be assigned a supervisor, who will be available to discuss issues related to the dissertation throughout both semesters, and (b) be required to attend one general lecture on research and at least one 50 minute supervisory meeting.

Assessment: Dissertation = 100%

AH3036 The Age of Chivalry 1260-1327

Credits: 30.0 Semester: 2
Availability: 2001-02

Description: This module will examine the changes in the art and architecture of England during the reign of Edward I and Edward II and show them to be responsive to social and political changes. The course will look at England in the High Middle Ages, analysing influences from France, the Low Countries and the Latin East. It explores the influence of the decorated style in architecture and the inventiveness of luxury products of the period, including manuscripts, ivories and embroidery. It discusses the influence of chivalric ideals on the imagery of both religious and secular texts.

Class Hour : 3.00 pm Monday, 9.00 - 11.00 am Friday, and one further class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3037 From the Cloister into the World

Credits: 30.0 Semester: 1
Availability: 2001-02

Description: This module will examine the introduction of Gothic architecture in England and analyse the stylistic changes from the twelfth century to the styles of the 1240s. This underlines a shift of emphasis from the patronage of the Church to that of the Crown. The course will explore changes in patronage and artistic style, following the rebuilding of Canterbury Cathedral, and the creation of a major pilgrimage centre following the murder of Becket. It discusses the nature of the so-called Channel style, emphasising the links with the Continent, which were to be clearly marked in the patronage of Henry III, and the rebuilding of Westminster Abbey.

Class Hour : 3.00 pm Monday, 9.00 - 11.00 am Friday, and one further class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3039 Thirteenth-Century Bestsellers: the Psalter and the Apocalypse

Credits: 30.0 Semester: 1
Availability: 2000-01

Description: The course examines two of the most popular types of book in the thirteenth century, and explores the functions which these texts were meant to serve. It traces the way in which the Psalter's popularity was overtaken by the Book of Hours, reflecting changes in lay devotion. The didactic quality of the Book of Revelation was also adapted to the tastes of an aristocratic, often female readership, and the implications of this will be investigated.

Class Hour : 3.00 pm Monday, 9.00 - 11.00 am Friday, and one further class to be arranged.

Teaching: Three classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3040 Art Nouveau in Western Europe

Credits: 30.0 Semester: 2

Availability: 2001-02

Description: This module will analyse the development of Art Nouveau from c.1890 to 1915 in the countries of Western Europe. Initially it will elaborate the variety of sources present in the movement (e.g. historicism, Japonism, national revival styles, symbolism and scientific advances). It will then move to a study of the regional centres of Art Nouveau production in order to examine how these sources appear and what is distinctive about the individual centres and artists. Foremost coverage will be given to Barcelona, Nancy, Paris, Munich, Darmstadt, Brussels, Turin and Glasgow. The course will conclude with analysis of the themes of Art Nouveau: its representation of new (and old) world views, including its approach to technology, psychology, flight, movement, mass culture, gender, exhibitions and nature.

Class Hour: 9.00 - 11.00 am Tuesday and *either* 9.00 am *or* 10.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3052 Dada and Surrealism

Credits: 30.0 Semester: 1

Availability: 2001-02

Description: The purpose of this module is to provide an in-depth chronological and thematic survey of the Dada and Surrealist movements, examining their artistic and theoretical concerns, and setting them in their cultural contexts. The following themes will be covered: Duchamp, Picabia and Man Ray in the context of New York Dada; Arp and Zurich Dada; Hoch, Hausmann and Heartfield and Berlin Dada; Paris Dada and the birth of Surrealism; Max Ernst and Surrealist uses of psychoanalysis; The notion of automatism and Miró and Masson; The Surrealist object in relation to Dali and Giacometti; Surrealist photography and Bataille's critique of Breton; Surrealism in America and its influence on the New York School.

Class Hour: 4.00 - 6.00 pm Tuesday and *either* 10.00 am *or* 11.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3053 Art in Europe and the USA from 1945: Duchamp's Legacy

Credits: 30.0 Semester: 2

Availability: 2001-02

Description: The purpose of this module is to provide a critical account of the take-up of Duchamp's ideas in the work of key individual artists and movements of the post-1945 period, and to develop an interpretation of this tradition as a coherent anti-Modernist strand within post-World War II art. The following themes will be covered: Examination of aspects of Duchamp relevant to the post-War period: readymades etc.; Neo-Dada in the U.S.A. and the links between Cage, Rauschenberg, Cunningham and Johns; the proto-Conceptualism of European artists such as Klein, Broodthaers and Manzoni; the 'pop' aesthetic as developed by Hamilton in Britain and Warhol in the U.S.A.; Beuys's sculpture and Actions and his links to Fluxus; the development of a 'Performance' aesthetic in the U.S.A. and Britain in the 60s and 70s; minimalism and the development of Land Art; Conceptualism.

Class Hour: 4.00 - 6.00 pm Tuesday and *either* 10.00 am *or* 11.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

Art History - 3000 Level modules

AH3055 Whistler and Modernism

Credits: 30.0 Semester: 2
Availability: 2001-02

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.
Teaching: Two classes.
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3056 Whistler and Victorian Art

Credits: 30.0 Semester: 1
Availability: 2001-02

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.
Teaching: Two classes.
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3057 Modernism and Photography: Readings in American and European Photography 1900-1970

Credits: 30.0 Semester: 2
Availability: 2000-01

Description: The module will give students a broadly chronological account of certain key developments within modernist photography whilst simultaneously introducing the central theoretical and critical issues appertaining to these developments. The emphasis of this course will be on the way in which a range of identifiably 'modernist' preoccupations were articulated in specifically 'photographic' terms. The work of a limited selection of central practitioners in America and Europe will be studied within a framework which places them in broad cultural and historical context. Students will be encouraged to adopt a critical attitude to the methodological and theoretical problems raised by their work (e.g. the ethical problems raised by Arbus' exploration of the normal/abnormal dialectic, issues of cultural identity raised by Sander, the gender politics inscribed in Weston's formalist, abstracted nudes).

Class Hour: 4.00 - 6.00 pm Tuesday and *either* 10.00 am *or* 11.00 am Wednesday.
Teaching: Two classes.
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3058 The Arts and Crafts Movement in Britain 1860-1916

Credits: 30.0 Semester: 1
Availability: 2001-02

Description: At the turn of the last century, 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 19th 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: 11.00 am - 1.00 pm Wednesday and *either* 9.00 am *or* 11.00 am Thursday.
Teaching: Two classes.
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3059 Realism and Symbolism in Russian Art 1860-1910

Credits: 30.0 Semester: 1

Availability: 2001-02

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. Accepted interpretations will be scrutinised and the various movements (pre-eminently Realism and Symbolism) and individuals (such as Repin and Vrubel) will be studied in relationship to social and political demands, patronage, aesthetic theories and the continuing tensions between 'native' traditions and 'western' ideas.

Class Hour: 9.00 am - 11.00 am Tuesday and *either* 9.00 *or* 10.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3060 The New Style in Eastern Europe: Art Nouveau and National Romanticism 1890-1914

Credits: 30.0 Semester: 1

Availability: 2000-01

Description: This module examines the development of the so-called 'New Style', the east European variation of Art Nouveau with its admixture of National Romanticism. Concentrating on the modern architecture and applied arts created within the lands of the Russian empire attention is focused on the relationship between nationalist aspirations and the desire for European integration. The movements considered include Nordic Romanticism in Russian design, Karelianism in Finland and Jugendstil in Latvia. Explored within these is the role of major figures and artists' colonies, including Gallen-Kallela, Saarinen, Shekhtel, Korovin, Rozentals, Eisenstein, and the Abramtsevo and Talashkino colonies.

Class Hour: 9.00 am - 11.00 am Tuesday and *either* 9.00 *or* 10.00 am Wednesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3063 Venetian Art in the Age of Reform

Credits: 30.0 Semester: 2

Availability: 2000-01

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 Monday and 9.00 am Tuesday and *either* 10.00 am Monday *or* 10.00 am Tuesday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3064 Sculpture and Society in Early Renaissance Italy c. 1260-1400

Credits: 30.0 Semester: 2

Availability: 2001-02

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 module 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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

Art History - 3000 Level modules

AH3065 Sculpture in Italy from Donatello to Verrocchio

Credits: 30.0 Semester: 1

Availability: 2001-02

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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3073 Scottish Art and the Modern Movement

Credits: 30.0 Semester: 2

Availability: 2000-01

Description: This module will examine Scottish art during the period c.1870 to 1939. It will concentrate on the signature characteristics of Scottish genre, impressionist, post-impressionist and modernist art making particular reference to the relationship with the international modern movement. Core themes will include the issue of 'realism', the dialogue with modernity, the critical discourse around 'modernism', and the links with nationalism.

Class Hour: 11.00 am - 1.00 pm Tuesday and either 11.00 am or 12.00 noon Friday.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3074 Scottish Photography and its Context

Credits: 30.0 Semester: 1

Availability: 2000-01

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.

Teaching: Two classes.

Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

AH3099 Art History Dissertation

Credits: 30.0 Semester: Whole Year

Availability: Compulsory to Single Honours students not taking AH3034

Anti-requisites: AH3034, AH3035

Description: The dissertation will be valued at 30 credits and completed over two semesters. It will be maximum of 7,000 words in length. Topics must be capable of being supervised by the School's established staff and each student will (a) be assigned a supervisor, who will be available to discuss issues related to the dissertation throughout both semesters, and (b) be required to attend one general lecture on research and at least one 50 minute supervisory meeting.

Assessment: Dissertation = 100%