

School of Art History

Important Degree Information:

B.Sc./M.A. Honours

The general requirements are 480 credits over a period of normally 4 years (and not more than 5 years) or part-time equivalent; the final two years being an approved honours programme of 240 credits, of which 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 (H) levels. Refer to the appropriate Faculty regulations for lists of subjects recognised as qualifying towards either a B.Sc. or M.A. degree.

B.Sc./M.A. Honours with Integrated Year Abroad

The general requirements are 540 credits over a period of normally 5 years (and not more than 6 years) or part-time equivalent; the final three years being an approved honours programme of 300 credits, of which 60 credits are gained during the integrated year abroad, 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 (H) levels. Refer to the appropriate Faculty regulations for lists of subjects recognised as qualifying towards either a B.Sc. or M.A. degree.

Other Information: 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.

Degree Programmes	Programme Requirements at:
<p>(M.A. Honours):</p> <p>Art History</p>	<p>Single Honours Art History Degree:</p> <p>Level 1: 20 credits from passes at either AH1001 or AH1003.</p> <p>Level 2: 40 credits from passes at 11 or better in both AH2001 and AH2002.</p> <p>Level 3: No more than 60 credits may be taken from 3000 level modules.</p> <p>Level 4(H): AH 4099 OR AH 4097 and at least a further 180 credits in Art History Honours modules (from 3000/4000 level OR from 4000 level in which at least one module is in a subject area before 1800 and at least one in a subject area post 1800).</p> <p>Other Information: The total number of Art History credits required at 3000 and 4000 level is 210 (where 30 ' dip across ' credits are being offered) or 240 (where no ' dip-across' credits are being offered).</p>
<p>(M.A. Honours):</p> <p>Joint Honours Art History and Ancient History, Arabic, Biblical Studies, Classical Studies, English, French[^], Geography, German[^], Hebrew, Integrated Information Technology, International Relations, Italian[^], Latin, Management, Mathematics, Mediaeval History, Middle East Studies, Modern History, Philosophy, Psychology, Russian[^], Social Anthropology, Spanish[^]</p> <p>[^] available also as 'with Integrated Year Abroad Degrees'</p>	<p>Art History element of Joint Honours Degrees:</p> <p>Level 1: 20 credits from passes at either AH1001 or AH1003.</p> <p>Level 2: 40 credits from passes at 11 or better in both AH2001 and AH2002.</p> <p>Level 3: No more than 60 credits may be taken from 3000 level modules.</p> <p>Level 4(H): 90 credits in Art History Honours modules (from 3000 and 4000 level or from 4000 level, including AH 4098), in which at least one module is in a subject area before 1800 and at least one in a subject area post 1800).</p>

Art History – Honours

Modules

Normally the prerequisite for each of the following Honours modules is entry to the Honours Programme(s) for which they are specified, as well as any additional specific prerequisite(s) given.

General degree and non-graduating students wishing to enter 3000 or 4000 level modules must consult with the relevant Honours Adviser within the School before making their selection.

Art History (AH) Modules

AH3087 Aspects of Surrealism

Credits: 30.0 Semester: 1

Availability: 2003-04

Description: The module will present a survey of Surrealist visual art (c 1918-1939) and will consider key figures in the movement: the writers André Breton and Georges Bataille; the painters and sculptors André Masson, Joan Miró, Pablo Picasso, Salvador Dali, and Max Ernst; and the photographers André Boiffard, Brassai and Man Ray. In artistic terms, Surrealism defined itself through attempts to question and exceed traditional models of representation, a problem which individual artists sought to address in painting as well as by exploring a range of alternative media and techniques such as collage, photography, film, and 'objects'. The module will explicitly draw attention to connections between Surrealism and those concepts which structure the broader history of twentieth-century art: avant-gardism, modernism, challenges to the traditional notion of art as mimesis, calls for an anti-art and an anti-aesthetic, inter-relationship between the visual and the verbal, the link between aesthetic, sexual and political revolution.

Class Hour: 10.00 am Monday and 3.00 pm Tuesday and either 4.00 pm or 5.00 pm Tuesday

Teaching: Two 1 hour lectures and one seminar

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

Reassessment: One 3 hour examination 100%

AH3108 The Age of Caravaggio

Credits: 30.0 Semester: 1

Availability: 2003-04

Description: This course explores the development of the art of the Italian Baroque from its beginnings in the Carracci workshop in Bologna. It will look at the impact of the Farnese Ceiling and the attraction of Rome in the first thirty years of the 17th century for ambitious young artists. A major theme will be the part played by Caravaggio in shaping a new kind of subject matter in both secular and religious art and the challenge of the dynamic painterly style of Lanfranco displayed in the cupola of Sant' Andrea della Valle (1627).

Class Hour: Monday 3.00 pm, Friday 9.00 am – 11.00 am.

Teaching: 2 lectures, 1 seminar.

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

AH3111 Country, City and Society in Nineteenth-Century French Art

Credits: 30.0 Semester: 2

Availability: 2003-04

Description: Relationships between city and country and notions of class structure are paradigmatic for the study of Realist and Impressionist subject matter in nineteenth-century French painting. Through a series of case studies this course reviews some of the literature in support of this claim; as well as others omitted from the canon which may be said to challenge it.

Class Hour: Wednesday 11.00am - 1.00pm, Thursday 11.00 am or 12.00 noon

Teaching: Three seminars.

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

AH3113 Illuminated Books of the Middle Ages

Credits: 30.0 Semester: 1

Availability: 2004-05

Description: This module will examine different types of book, from the basis of actual facsimiles held in the University manuscript room, ranging from Gospel books to secular romances. Students will be introduced to the methodology of manuscript studies from the eighth to the fourteenth centuries. They will be expected to relate these manuscripts, by text and decoration, to the cultural context in which they were produced.

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%

AH3116 Aspects of American Art in the Twentieth Century

Credits: 30.0 Semester: 2

Availability: 2003-04

Description: This module will study key aspects of American art in the 20th century. At its core will be the examination of the dialogue between realism and abstraction in American painting. The year 1947 will be the fulcrum for the study for this appears to mark the abandoning of a democratic, open and accessible art, in the painting of Hopper, Shahn and the neo-realists. And, concomitantly, the emerging 'triumph' of American abstraction in the work of Pollock, Rothko, et.al. This process will be conceptualized historically, culturally, and ideologically through a close study of the visual material .

Class Hour: 11.00 am – 1.00 pm Tuesday and either 11.00 am or 12 noon Friday.

Teaching: One 2 hour Lecture, one seminar, tutorials as required.

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

AH3117 From Frank Lloyd Wright to Le Corbusier: the Emergence of the International Style

Credits: 30.0 Semester: 1

Availability: 2003-04

Description: This module will study the emergence of the theory and practice of the International Style. Starting with Frank Lloyd Wright's Prairie Houses and the innovations of the Chicago school in the late nineteenth century, it will go on to examine the full flourishing of the style in the 1920s, as epitomised by the designs of Le Corbusier, Mies van der Rohe, Walter Gropius and others. In addition to analysing the aesthetic concepts, architectural concerns and technical innovations that inspired individual designs, students will also consider the more general philosophical ideas, as well as the social and political factors that lay behind these developments.

Class Hour: 3.00 pm Thursday and either 9.00 – 11.00 am or 11.00 – 1.00pm Thursday

Teaching: One hour lecture, one 2 hour seminar.

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

AH4097 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: AH4097, AH4099

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 – Honours

AH4098 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: AH4097, AH4099

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%

AH4099 Art History Dissertation

Credits: 30.0 Semester: Whole Year

Availability: Compulsory to Single Honours students not taking AH4097

Anti-requisites: AH4097, AH4098

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%

AH4101 From the Cloister into the World

Credits: 30.0 Semester: 2

Availability: 2003-04

Anti-requisite: AH3037

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.

Teaching: Three classes.

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

AH4102 Giovanni Bellini and His Age

Credits: 30.0 Semester: 1

Availability 2004-05

Description: The module will study a selection of the most important works of architecture, sculpture and painting produced in Venice in the Early Renaissance period (c.1460-1500). It will include the work of the painters Giovanni and Gentile Bellini, Carpaccio, Alvise Vivarini and Cima, of the sculptors Pietro and Tullio Lombardo and Antonio Rizzo, and of the architects Pietro Lombardo and Mauro Codussi. Emphasis will be placed on the relationship of their work to the social and political background of Early Renaissance Venice, and on their contribution to artistic genres such as palaces, churches, scuole, tomb monuments, altarpieces and portraits.

Class Hour: 9.00 am and 4.00 pm Monday, and *either* 10.00 am Monday or 10.00 am Tuesday.

Teaching: Two lectures and one seminar.

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

AH4103 British and American Visitors to Italy

Credits: 30.0 Semester: 2

Availability: 2004-05

Anti-requisite: AH3033

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 Monday and Thursday and *either* 10.00 am *or* 11.00 am Monday.

Teaching: Two classes.

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

AH4104 The Classical Country House 1650-1750

Credits: 30.0 Semester: 1

Availability: 2003-04

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%

AH4106 British Furniture 1840-1920

Credits: 30.0 Semester: 2

Availability: 2003-04

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%

AH4107 Wyndham Lewis and English Art 1900-1939

Credits: 30.0 Semester: 1

Availability: 2003-04

Anti-requisite: AH3009

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.

Teaching: Two classes.

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

Art History – Honours

AH4108 Contemporary Scottish Painting 1950-Present

Credits: 30.0 Semester: 2

Availability: 2004-05

Anti-requisite: AH3012

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.

Teaching: Two classes.

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

AH4109 Russian Modernism: Theory and Practice 1908-1916

Credits: 30.0 Semester: 2

Availability: 2003-04

Anti-requisite: AH3015

Description: This module focuses 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 economic and social changes transforming Russian life.

Class Hour: 3.00 pm Thursday and either 9.00 – 11.00am or 11.00 am – 1.00 pm Thursday.

Teaching: Two classes.

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

AH4113 The Scottish House 1900-1970

Credits: 30.0 Semester: 2

Availability: 2004-05

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%

AH4114 Domestic Architecture in Britain 1840-1914

Credits: 30.0 Semester: 1

Availability: 2004-05

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%

AH4115 Scottish Furniture 1660-1840

Credits: 30.0 Semester: 1

Availability: 2004-05

Anti-requisite: AH3027

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%

AH4116 Scottish Furniture 1840-1950

Credits: 30.0 Semester: 2

Availability: 2004-05

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%

AH4117 Studies in Nineteenth-Century British Photography

Credits: 30.0 Semester: 1

Availability: 2004-05

Anti-requisite: AH3032

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: 4.00 - 5.15 pm Tuesday and Thursday and *either* 10.00 am *or* 11.00 am Monday.

Teaching: Two classes.

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

Art History – Honours

AH4118 Cubism and its Influence 1907-1921

Credits: 30.0 Semester: 2

Availability: 2004-05

Anti-requisite: AH3014

Description: This module will concentrate on the influence that the theory and practice of Cubism, as epitomised in the work of 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%

AH4121 The Making of Modern Sculpture 1880-1925

Credits: 30.0 Semester: 1

Availability: 2004-05

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: 3.00 – 4.00 pm Thursday and *either* 9.00 – 11.00 am *or* 11.00 am – 1.00 pm Thursday.

Teaching: Two classes.

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

AH4125 Cubism: Picasso and Braque 1907-1914

Credits: 30.0 Semester: 1

Availability: 2004-05

Anti-requisite: AH3013

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 along with their theoretical contributions. 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 pm Thursday and *either* 9.00 – 11.00 am *or* 11.00 – 1.00pm Thursday.

Teaching: Two classes.

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

AH4126 Whistler and Modernism

Credits: 30.0 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.

Teaching: Two classes.

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

AH4127 Whistler and Victorian Art

Credits: 30.0 Semester: 1

Availability: 2003-04

Anti-requisite: AH3056

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%

AH4129 The Arts and Crafts Movement in Britain 1860-1916

Credits: 30.0 Semester: 1

Availability: 2004-05

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 – 12.00 noon Thursday and *either* 11.00am – 12.00 noon Wednesday *or* 3.00 – 4.00 pm Thursday.

Teaching: Two 1 hour lectures and one 1 hour seminar.

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

Art History – Honours

AH4130 Realism and Symbolism in Russian Art 1860-1910

Credits: 30.0 Semester: 2

Availability: 2004-05

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 various movements and 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.

Teaching: Three classes.

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

AH4132 Titian and His Age

Credits: 30.0 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.

Teaching: Two 1 hour lectures and one 1 hour seminar.

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

AH4133 Venetian Art in the Age of Reform

Credits: 30.0 Semester: 2

Availability: 2004-05

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.

Teaching: Two 1 hour lectures and one 1 hour seminar.

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

AH4134 Sculpture and Society in Early Renaissance Italy c. 1260-1400

Credits: 30.0 Semester: 1

Availability: 2003-04

Anti-requisite: AH3064

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%

AH4135 Sculpture in Italy from Donatello to Verrocchio

Credits: 30.0 Semester: 2

Availability: 2003-04

Anti-requisite: AH3065

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 such as 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%

AH4139 Scottish Photography and its Context

Credits: 30.0 Semester: 1

Availability: 2004-05

Anti-requisite: AH3074

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%

AH4142 Aspects of Modern Photography, 1910-1950

Credits: 30.0 Semester: 2

Availability: 2003-04

Description: This module traces the history of modern European and American photography during the first part of the twentieth century. Key figures and aspects which will be examined include: Stieglitz and his circle, the documentary style as seen in the work of Atget, Auguste Sander, Walker Evans and the FSA photographers, the modernist "New Vision" of Moholy-Nagy and others, Surrealist photography, Henri Cartier-Bresson, the Magnum agency and humanist photography. Through a consideration of aesthetic features, theoretical issues and technical developments in tandem with their social and political context, key questions of photographic practice will be examined, such as: the role of the photograph as a document of truth or reality; the importance of fashion, advertising and press photography; the articulation of a modernist or avant-garde photographic aesthetic.

Class Hour: 10.00 am Monday and 3.00 pm Tuesday and *either* 4.00 pm or 5.00 pm Tuesday.

Teaching: Two lectures and one seminar.

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

Art History – Honours

AH4143 Photography and the Book

Credits: 30.0 Semester: 1

Availability: 2003-04

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 – 5.00 pm Tuesday and Thursday and Monday either 10.00 or 11.00 am.

Teaching: Two lectures and one seminar.

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