

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 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 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:
(M.A. Honours): Art History	Single Honours Art History Degree: Level 1: 20 credits from passes at either AH1001 or AH1003. Level 2: 40 credits from passes at 11 or better in both AH2001 and AH2002. Level 3: No more than 60 credits may be taken from 3000 level modules. Level 4: 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). 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).
(M.A. Honours): Joint Honours Art History and Ancient History, Arabic, Biblical Studies, Classical Studies, English, Film Studies, French[^], Geography, German[^], Greek, Hebrew, Integrated Information Technology*, International Relations, Italian[^], Management, Mathematics, Mediaeval History, Middle East Studies, Modern History, Philosophy, Psychology, Russian[^], Social Anthropology, Spanish[^] [^] available also as 'With Integrated Year Abroad Degrees' * available only to students already enrolled in the programme	Art History element of Joint Honours Degrees: Level 1: 20 credits from passes at either AH1001 or AH1003. Level 2: 40 credits from passes at 11 or better in both AH2001 and AH2002. Level 3: No more than 60 credits may be taken from 3000 level modules. Level 4: 90 credits in Art History Honours modules (from 3000 and 4000 level or from 4000 level, including AH4099 OR AH4097), in which at least one module is in a subject area before 1800 and at least one in a subject area post 1800).

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 students wishing to enter 3000 modules 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: 2007-08

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: 3.00 - 5.00 pm Tuesday and either 3.00 pm or 4.30 pm Thursday

Teaching: Two 1 hour lectures and one seminar

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

AH3103 The Informal Country House 1750-1840

Credits: 30.0 Semester: 2

Availability: 2006-07

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: 10.00 am - 12.00 noon and either 2.00 or 3.00 pm Friday

Teaching: One 2 hour lecture, one tutorial.

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

AH3104 The Age of Klimt, Olbrich, and Mucha

Credits: 30.0 Semester: 2

Availability: 2006-07

Description: This module analyses the development of the central European variations of Art Nouveau known as the Secession Style. Focusing on the Austro-Hungarian empire (in particular the cities of Vienna, Budapest, Prague and Cracow), it examines the new art, architecture and design with regard to its aims and themes. Emphasis is placed on the relationship between the artistic search for cultural identity, the state and contemporary society. Issues of nationalism and supranationalism will be analysed in the course of studying the work of the Vienna Secession and Wiener Werkstätte, the Gödöllő colony, the Mánes and Sztuka societies. Major figures include Klimt, Wagner, Hoffmann, Olbrich, Lechner, Mucha, Rippl-Rónai and Wyspianski.

Class Hour: 2.00 pm Monday and 9.00 am Tuesday and *either* 9.00 *or* 10.00 am Wednesday.

Teaching: Two classes.

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

AH3116 Aspects of American Art in the Twentieth Century

Credits: 30.0 Semester: 1

Availability: 2006-07

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%

AH3119 Romanticism and Visionary Art

Credits: 30.0 Semester: 1

Availability: 2006-07

Description: This module offers a survey of the major Romantic and visionary artists working in Britain and Europe in the late eighteenth and early nineteenth centuries. Students will be introduced to the work of important figures including Turner, Constable, Fuseli, and Blake in England; Gericault and Delacroix in France; Goya in Spain; and Friedrich in Germany. Both landscape and figurative painting will be situated within the prevailing aesthetic theories and philosophies of the age, and students will be encouraged to explore the relationship between the visual arts, poetry, and prose. There will also be opportunities to study how major sociopolitical events – the French and American Revolutions – affected artistic production in the period concerned.

Class Hour: 3.00 pm Monday and 10.00 am Wednesday and *either* 4.00 pm Monday *or* 11.00 am Wednesday.

Teaching: Two lectures and one seminar.

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

AH4076 Rubens and Rembrandt: Parallel Worlds

Credits: 30.0 Semester: 1

Availability: 2006-07

Description: This module examines seventeenth century Netherlandish art with reference to the careers and works of Peter Paul Rubens (1577-1640) and Rembrandt Harmenzoon van Rijn (1606-69). The contrasting oeuvres of Rubens and Rembrandt – the most important exponents of Baroque painting north of the Alps – will be considered from a thematic rather than chronological point of view. Rubens's religious, mythological, political-allegorical, portrait and landscape works, and Rembrandt's representation of subjects from the Old Testament, the New Testament, mythology and topography, as well as his portraiture (including self-portraiture), will be major foci.

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

Teaching: One 2 hour lecture, one seminar.

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

Art History – Honours 2006/07 – September 2006

AH4077 Patronage and Collecting at the Courts of Charles I and Philip IV

Credits: 30.0 Semester: 2

Availability: 2007-08

Description: The module is concerned with the twin activities of art patronage and art collecting at two early seventeenth-century courts: those of Charles I of England, and of Philip IV of Spain. The motivations, political and aesthetic, of the two monarchs and their courtiers in assembling great collections of Italian Renaissance art will be assessed and compared. A similar comparison will be drawn between their patronage of living painters of the stature of Rubens, Van Dyck and Velázquez. Linking these two themes will be an assessment of the effect on these painters of their contact with royal and aristocratic collections. Comparisons will also be made between the artistic activities of the courts of England and Spain, and those of other European courts of the period, such as those of Louis XIII of France.

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%

AH4078 Art and Politics in France, 1945-1975

Credits: 30.0 Semester: 1

Availability: 2006-07

Description: This module examines the major artists and groups in French postwar art through a consideration of aesthetic features and theoretical issues in tandem with their social and political context. The problems facing the neo-avant garde following the war will be assessed by looking at topics such as Dubuffet and Art Brut, Socialist Realism, Giacometti and Existentialist philosophy, abstract painting, Yves Klein and the “New Realists”, the Cobra group, the Situationists and the May ’68 uprising, and post-1968 projects by Daniel Buren, Christian Boltanski and Annette Messager. Additional topics for discussion include the relationship of French culture to British and American culture, 1950s design, New Wave cinema, and the impact of the Cold War and the Algerian War.

Class Hour: 3.00pm - 5.00pm Tuesday, and *either* 3.00 pm or 4.30 pm Thursday.

Teaching: One two-hour lecture and one seminar.

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

AH4097 60-Credit Dissertation in Art History

Credits: 60.0 Semester: Whole Year

Prerequisites: Available only to students in the second year of the Honours Programme. Compulsory to Single Honours students not taking AH4099.

Anti-requisite: AH4099

Description: The dissertation will be valued as 60 credits and completed over two semesters. It will be a minimum of 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%

AH4099 30-Credit Dissertation in Art History

Credits: 30.0 Semester: Whole Year

Availability: Available only to students in the second year of the Honours Programme. Compulsory to Single Honours students not taking AH4097.

Anti-requisite: AH4097

Description: The dissertation will be valued at 30 credits and completed over two semesters. It will be a minimum of 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%

AH4103 British and American Visitors to Italy

Credits: 30.0 Semester: 2

Availability: 2006-07

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: 9.00 am –11.00 am and either 3.00 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: 2007-08

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: 2007-08

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 module 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 module 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%

AH4108 Contemporary Scottish Painting 1950-Present

Credits: 30.0 Semester: 2

Availability: 2006-07

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%

Art History – Honours 2006/07 – September 2006

AH4109 Russian Modernism: Theory and Practice 1908-1916

Credits: 30.0 Semester: 1

Availability: 2007-08

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 module 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: 2.00 pm Thursday and *either* 9.00 – 11.00 am *or* 11.00 am – 1.00 pm Thursday.

Teaching: One lecture and one 2 hour tutorial.

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

AH4110 Russian Art and Society 1917-1932

Credits: 30.0 Semester: 2

Availability: 2007-08

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

Teaching: One lecture and on 2 hour tutorial.

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

AH4115 Scottish Furniture 1660-1840

Credits: 30.0 Semester: 1

Availability: 2006-07

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 Thursday 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: not available 2006-07

Description: This module will introduce the subject of furniture history and teach basic terminology and visual identification skills. The module 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 Thursday and *either* 12.00 noon *or* 1.00 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: 2006-07

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* 11.00am *or* 12 noon Thursday.

Teaching: Two classes.

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

AH4122 The Making of Modern Sculpture 1925-1990

Credits: 30.0 Semester: 2

Availability: 2006-07

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%

AH4124 Art Nouveau in Western Europe

Credits: 30.0 Semester: 2

Availability: 2007-08

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 and Glasgow. The course will include 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: 2.00 pm Monday and 9.00 am Tuesday and *either* 9.00 am *or* 10.00 am Wednesday.

Teaching: Three classes

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

AH4126 Whistler and Modernism

Credits: 30.0 Semester: 2

Availability: 2007-08

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%

Art History – Honours 2006/07 – September 2006

AH4127 Whistler and Victorian Art

Credits: 30.0 Semester: 1

Availability: 2007-08

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%

AH4130 Realism and Symbolism in Russian Art 1860-1910

Credits: 30.0 Semester: 1

Availability: 2006-07

Description: This module examines the development of Russian art from the appearance of 'romantic realism' in the 1820s, through that of 'critical realism' in the mid-nineteenth century to the introduction of symbolist values around 1900. 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 Serov) 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: 1

Availability: 2007-08

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: not available 2006-07

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: 2006-07

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: 2006-07

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: 2
Availability: 2007-08

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%

AH4140 The Grand Tour: Artistic Relations between Britain and Italy in the Eighteenth Century

Credits: 30.0 Semester: 2
Availability: 2007-08

Description: Travelling for education and pleasure, and particularly to Italy, reached new heights of popularity in the eighteenth century. The experience was to have a decisive impact on British art and taste. This module will examine the phenomenon of the Grand Tour in its artistic manifestations to be explored under the following headings: the Social and Cultural World of Tourists; Sights and Cicerones; the Lure of the Antique; British artists in Italy; Portraitists and Landscapists; Patrons and Teachers; Italian artists in Britain; Dealers and Collectors; Souvenirs.

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

Teaching: Two lectures, one tutorial.

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

Art History – Honours 2006/07 – September 2006

AH4142 Aspects of Modern Photography, 1910-1955

Credits: 30.0 Semester: 2

Availability: 2006-07

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: 3.00 – 5.00 pm Tuesday and *either* 3.00 pm Thursday *or* 4.30 pm Thursday.

Teaching: Two lectures and one seminar.

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

AH4145 Palladio and Palladianism (c.1540 - c.1800)

Credits: 30.0 Semester: 1

Availability: 2006-07

Description: This module traces Palladio's formation and development as an architect in the sixteenth century and the invention of a Palladian style in the seventeenth and eighteenth centuries. Students will be instructed in Palladio's architectural heritage, ancient and Renaissance, as well as learn the lexicon of classical architecture. Special attention will be given to Palladio's archaeological researches, theory of proportion and the normative and universalizing character with which his architecture was attributed. As a result of tracing Palladio's influences and influence, students will become conversant with major architects from Bramante, Bernini, Giulio Romano, Sansovino, Serlio to their British "grandchildren" Burlington, Campbell and Chambers.

Class Hour: To be arranged.

Teaching: Two lectures and one tutorial.

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

AH4146 Walking Art

Credits: 30.0 Semester: 2

Availability: 2006-07

Description: Walking as a method of appreciating landscape is a natural part of our sensory experience - everybody does it or has done it. But it first became an artistic pursuit during the Romantic Tradition of the late eighteenth and early nineteenth centuries. Turner, Constable, Wordsworth and pioneers of landscape preservation such as John Muir contributed towards the alteration of its status. In the 1960s, walking itself became the subject matter and a medium of a form loosely known as "land art" - although some practitioners such as Richard Long and Hamish Fulton, have sought to dissociate themselves from this art historical pigeonhole. This module seeks to investigate the beginnings of walking as an art form, then trace its development during the twentieth and twenty-first centuries - exploring its assimilation into the current phenomenon of land art. It will involve field work and meetings with practicing artists.

Class Hour: To be arranged.

Teaching: One 2 hour lecture, one seminar and occasional walks.

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