

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 For students enrolled before 2007-08	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: AH4099 OR AH4097 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 Levels 3 and 4 is 210 (where 30 ' dip across ' credits are being offered) or 240 (where no ' dip-across' credits are being offered).
(M.A. Honours): Art History For students enrolled 2007-08 or after	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: 30 credits from AH3130 Level 4: either 30 credits from AH4099 or 60 credits from AH40907 Levels 3 & 4: No more than 90 credits may be taken from Level 3 modules, 30 credits of which must be in AH3130. At least one module should be in a subject area pre-1800 and at least one in a subject area post-1800 Other Information: The total number of Art History credits required at Levels 3 and 4 is 210 (where 30 ' dip across ' credits are being offered) or 240 (where no ' dip-across' credits are being offered).

Art History – Honours 2008/09 – December 2008

Degree Programmes	Programme Requirements at:
<p>(M.A. Honours):</p> <p>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[^]</p> <p>[^] available also as 'With Integrated Year Abroad Degrees'</p> <p>* available only to students already enrolled in the programme</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 Level 3 modules.</p> <p>Level 4: 90 credits in Art History Level 3 and 4 modules or from Level 4 including AH4099 or AH4097.</p> <p>Other information: In total (between the two Schools) 240 credits are required at Level 3 and Level 4 of which at least 90 credits must be achieved at Level 4.</p>

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 Dada and Surrealism

Credits: 30 Semester: 2

Availability: 2008-09

Description: This module offers a broad survey of Dada and Surrealism, the two hugely influential international art movements of the interwar years (1916-1939). Emphasising the important links between the movements, it also examines essential differences through analysis of their philosophical, ideological and political positions. Key figures such as Duchamp, Arp, Picabia, Tzara, Hausmann, Breton, Erns, Masson, Miro, Dali, Man Ray, Oppenheim and Bunuel will be examined in some detail. A range of Dadaist and Surrealist practices will be considered, from literary texts to 'found' objects, ready-mades, performance, automatism in writing and painting, collage, film, photography and the 'dream' painting. This will provide the starting point for wider critical reflection on thematic issues including 'anti-art', cultural politics, psychoanalysis, the machine and gender. 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%.

AH3102 The Age of Giotto

Credits: 30 Semester: 1

Availability: 2009-10

Description: This module will examine painting and sculpture in central Italy between about 1260 and 1350. The purpose is to introduce the art of the period and the context in which it was produced and to examine the methodologies with which it has been studied. Among the topics covered will be the art of Assisi and the Franciscans, the artistic expression of new forms of spirituality in the later thirteenth century, the iconography and meaning of works by Giotto, Duccio and Simone Martini, the use of art as political propaganda and the methods and techniques employed in making works of art in late mediaeval Italy.

Class Hour: 10.00 am Tuesday and 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%

AH3104 The Age of Klimt, Olbrich, and Mucha

Credits: 30 Semester: 2

Availability: 2009-10

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%

AH3118 European Gothic Architecture 1140-1540

Credits: 30 Semester: 2

Availability: 2008-09

Description: This module examines European Gothic architecture from its origins in 12th-century France to the end of the Middle Ages. There will be a particular focus on ecclesiastical architecture, and on English and French Gothic, for it is in these fields that the growth and formal development of the style is best understood. Individual lectures will be devoted to Gothic architecture in Scotland, Germany, the Low Countries, Spain, Italy, and Central Europe. This module will not adopt a purely formalist approach. Issues of function and embellishment will be discussed where relevant to an understanding of Gothic architecture, and students will have an opportunity to address them in their coursework.

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

Teaching: Two lectures and one seminar.

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

Art History – Honours 2008/09 – December 2008

AH3119 Romanticism and Visionary Art

Credits: 30 Semester: 1

Availability: 2009-10

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%

AH3122 The British Country House, 1605 - 1800

Credits: 30 Semester: 2

Availability: 2009-10

Description: This module will cover the architecture and history of the country house in Great Britain from shortly before the restoration of the monarch in 1660 to the close of the earlier stages of Neo-Classicism in the years around 1800. The leading emphasis will be on the architectural forms that were given to country houses built over the 150 years to be covered. But within this context consideration will be given to how the houses both reflected and orchestrated the way of life they were intended to accommodate, to the range of ways in which they might be fitted out internally, and to the landscape setting within which they were located. The economics of construction and landscaping will be briefly considered. The Scottish country house will be given full weight, and it is intended that visits will be paid to a number of houses.

Class Hour: To be arranged

Teaching: Two lectures and one seminar.

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

AH3130 Approaches to Art History

Credits: 30 Semester: 1

Programme(s): This is a compulsory module for all Single Honours Art History students. It is optional for Joint Honours students.

Description: This module examines the approaches and methods applied in Art History. These practices are examined within the following strands: Style and Form; Iconography; Social Histories; Gender and Sexuality; Geographies; Designed/Articulated Space. Issues concerning the interpretation of the function, meaning, context and reception of art objects and architecture are addressed. Integral to this examination of Art History's tools and ideas is the analysis of a variety of artistic media and genres from different times and societies. A component of the survey of media and genre is the study of the expressive conventions of elements such as colour, line, texture and space. The module begins with an introduction to the practical formulation of art historical discourse. The combined parts of the module's overview lead to an elaboration of the use, relativity and politics of Art History as a discipline.

Class Hour: 11.00 am - 1.00 pm Monday and either 12.00 noon or 3.00pm Tuesday or 10.00 or 11.00 am Wednesday

Teaching: One lecture, one seminar and one tutorial.

Assessment: Continuous Assessment = 100%

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

Credits: 30 Semester: 2

Availability: 2009-10

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 Semester: 1

Availability: 2009-10

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: 3.00 pm - 5.00 pm 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%

AH4079 Art and Life at the Italian Renaissance Court: Urbino 1440-1640

Credits: 30 Semester: 2

Availability: 2008-09

Description: This module examines artistic and social developments at one of the most important city-states of the Italian Renaissance. There will be a particular focus on how notions of the ‘ideal courtier’ shaped painting, architecture, and the decorative arts in Urbino under the Montefeltro and Della Rovere dukes. Individual lectures will consider the work of important figures such as Piero della Francesca, Paolo Uccello, Francesco di Giorgio Martini, Raphael, and Federico Barocci. Urbino’s prominence as a centre of humanist scholarship, collecting, and *maiolica* manufacture will also be considered, and there will be opportunities to explore the city’s influence on English, French, and other Italian courts.

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%

Art History – Honours 2008/09 – December 2008

AH4080 Northern Renaissance Art

Credits: 30 Semester: 2

Availability: 2009-10

Description: This module examines the evolution of painting, and to a lesser extent sculpture, in the Low Countries and France during the second half of the fourteenth, the fifteenth and the early sixteenth centuries. Some attention will also be paid to German art. The module begins with manuscript illumination in France and Burgundy, before moving on to examine the rich depth and variety of the major Netherlandish panel painters of the fifteenth century: the work of Robert Campin, Jan Van Eyck, Rogier van der Weyden, Hugo van der Goes, Petrus Christus, Dirck Bouts, Hans Memling, and Gerard David will be explored in all its depth and variety. The module concludes with a consideration of the works of Heironymus Bosch and the German limewood sculptor Tilman Riemenschneider.

Class Hour: 11.00 am – 1.00 pm Monday and *either* 3.00 pm Monday *or* 3.00 pm Tuesday

Teaching: Two lectures and one seminar.

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

AH4097 60-Credit Dissertation in Art History

Credits: 60 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 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%

AH4105 British Furniture 1700-1840

Credits: 30 Semester: 1

Availability: 2009-10

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 module 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: One 2 hour lecture and one tutorial.

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

AH4106 British Furniture 1840-1920

Credits: 30 Semester: 2

Availability: 2009-10

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 Semester: 2

Availability: 2009-10

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 Semester: 2

Availability: 2008-09

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 Semester: 1

Availability: 2009-10

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%

Art History – Honours 2008/09 – December 2008

AH4110 Russian Art and Society 1917-1932

Credits: 30 Semester: 2

Availability: 2009-10

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 Semester: 1

Availability: 2008-09

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 Semester: 2

Availability: 2008-09

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%

AH4118 Cubism and its Influence 1907-1921

Credits: 30 Semester: 2

Availability: 2008-09

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 module will also look at the way in which sculptors like Laurens and Lipchitz translated the pictorial, two-dimensional inventions of Cubism into real materials in three dimensions.

Class Hour: 3.00 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%

AH4124 Art Nouveau in Western Europe

Credits: 30 Semester: 2

Availability: 2008-09

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%

AH4131 The New Style in Eastern Europe: Art Nouveau and National Romanticism 1890-1914

Credits: 30 Semester: 1

Availability: 2009-10

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, Vrubel, Korovin, Rozentals, Eisenstein, and the Abramtsevo and Talashkino colonies.

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 Semester: 1

Availability: 2009-10

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 Semester: 1

Availability: 2008-09

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%

Art History – Honours 2008/09 – December 2008

AH4135 Sculpture in Italy from Donatello to Verrocchio

Credits: 30 Semester: 2

Availability: 2009-10

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 Semester: 1

Availability: 2009-10

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 Semester: 2

Availability: 2008-09

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%.

AH4142 Aspects of Modern Photography, 1910-1955

Credits: 30 Semester: 1

Availability: 2008-09

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 Semester: 1

Availability: 2008-09

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: 11am – 1pm Thursday and Wednesday *either* 9am or 11am

Teaching: Two lectures and one tutorial.

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

AH4148 Orientalism and Visual Culture

Credits: 30 Semester: 2

Availability: 2008-09

Description: In this module we examine Orientalist art and the culture of travel from a post-colonial perspective. As well as the work of renowned artists including Ingres, Delacroix, Gérôme, J.F. Lewis, and Matisse we will address photography, international exhibitions, cross-cultural dressing, travel literature and film. Diverse European constructions of the exotic Orient will be examined including the contribution of women Orientalists. In this module, the European canon of Orientalism is resituated through the introduction of counter-narratives and alternative images made by North African and Ottoman artists and patrons.

Class Hour: 11am – 1pm Wednesday and Thursday *either* 9am or 11am

Teaching: Two lectures and one tutorial

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

AH4150 A History of the Dome, from the Pantheon to the Millennium

Credits: 30 Semester: 2

Availability: 2009-10

Description: This module traces the history of the dome over two millennia, from Temples to the Gods to Temples to the State, and from cosmic archetype to architectural typology in search of content. The narrative is chronological but intertwines themes of the dome as microcosm, religious symbol, object of structural innovation, urban landmark, and national or political monument. It reviews not only built domes but the illusion of the dome. Students will learn about ancient and mediaeval cosmology, engineering, social, religious and political history. Individual case studies will make students conversant with landmark monuments and major architects from Hadrian to Richard Rogers and textual sources from classical texts to contemporary journalism.

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

Teaching: Two lectures and one tutorial.

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

AH4155 New York Modernism: Encounters at Mid-Century

Credits: 30 Semester: 1

Description: This module offers an in-depth study of one of the most compelling episodes in twentieth-century Modernism. We shall focus on the paintings, sculptures and performance-based practices which were produced in and around New York between the early 1940s and the early 1960s. Amongst others, we will be looking at works by Pollock, Krasner, Rothko, Reinhardt, Smith, Chamberlain, Newman, de Kooning, Frankenthaler, Kaprow, Johns and Rauschenberg. We shall consider how they were received, assess the works' relation to the cultural and political climate of mid-century America, and explore the critical vocabularies which were deployed to make sense of them. Special focus will be given to questions pertaining to the nature of abstraction, the formation of an American avant-garde, gender, sexuality and artistic self-fashioning. The module will also include a gallery visit to examine works at first hand.

Class Hour: To be arranged.

Teaching: Two lectures and one tutorial.

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

Art History – Honours 2008/09 – December 2008

AH4156 The Object Sculpture: ca.1960-1975

Credits: 30 Semester: 2

Description: Whatever happened to ‘sculpture’ in North America and Western Europe during the 1960s? Up to around 1965, there had been a certain level of consensus about the status of the genre: it either sat on a pedestal or in a plaza, it could be abstract or figurative, and it tended to be made from materials or techniques which had well-established artistic precedents. Yet during the next ten years or so, much of this was to change. Advanced artists in North America and Western Europe did not exactly turn their attention to ‘sculpture’ as such (in many quarters the very term felt decidedly unfashionable), yet the properties and qualities of things and objects became the focus of much sustained artistic interrogation. Over the course of this module we shall be revisiting some of the key experimental art practices to have defined the art of this period, including Minimal art, the development of Earth Art, Anti-form, Process art, the rise of so-called Conceptual Art and the emergence of the artist’s video. How might we make sense of the relentless mutations that advanced art underwent during this era? By adopting the longer perspective afforded by the historical status of the term ‘sculpture’, we shall search for some speculative answers.

Class Hour: To be arranged.

Teaching: Two lectures and one tutorial.

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

AH4157 The Age of Vermeer: Dutch Genre Painting in the Seventeenth Century

Credits: 30 Semester: 1

Description: This module offers an in-depth exploration of the nature and interpretation of seventeenth-century Dutch genre painting by such artists as Vermeer, Steen, De Hooch and Metsu. Alongside the social, cultural and historical context, we shall address different art-historical methodologies and approaches such as the study of meaning, realism, ideology, national identity, patronage, display, reception and the art market. We shall assess the emblematic/iconological approaches and the reactions against this method of interpretation; the aspects of realism, optics and the descriptive nature of Dutch art; and the hyper-realism and aesthetics of the Leiden ‘fijnschilders’. Special attention will also be given to genre painting as historical evidence for everyday life, dress, furnishings, sexuality, and social behaviour.

Class Hour: To be arranged.

Teaching: Two lectures and one tutorial.

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

AH4158 The Portrait through Time

Credits: 30 Semester: 2

Description: This module explores the concept of portraiture in western art from antiquity to the present day. From representation and physiognomic likeness (mimesis) to the exploration of character. In themed lectures and specific case studies, we shall address the character of the portrait, its diverse functions and display, both public and private. Portraits can express status and power, but also ideals of beauty, virtue and conduct. Apart from self-portraits, portraits are the product of interaction between the artist, sitter, and sometimes the patron as a third party in the process. Artists' visions need to be balanced against clients' expectations and social conventions: consequently, portraits can be conservative, controversial, or unacceptable to the sitter. By comparing forms, functions and conventions over time, as well as such aspects as semiotics and phrenology, students will learn to understand the nature and enduring power of the portrait. This module will include gallery visits to examine works at first hand, as well as an assignment based on personal observations of one of the University's academic portraits.

Class Hour: To be arranged.

Teaching: One 2 hour lecture and one tutorial.

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

AH4159 Leonardo, Michelangelo and Raphael as Draughtsmen

Credits: 30 Semester: 2

Description: In the introduction of his Lives of the Artists (1550 and 1568), Giorgio Vasari wrote that all art - painting, sculpture and architecture - originated in disegno, which he esteemed as pure intellectual production of the highest order. From the beginning of the 16th century, the three artists of the Renaissance recognized for their artistic production, Leonardo da Vinci (1452-1519), Michelangelo Buonarroti (1475-1564) and Raphael Sanzio (1483-1520), gained respect also for their graphic production. Leonardo's inventive mind largely found its expression in an enormous production of drawings where he explored his interests as a scientist, inventor, theorist and artist. Michelangelo's concern with fare le figure, was satisfied with obsessive studies and sketches drawn on paper. As for Raphael, his fame as a draughtsman preceded him as a painter from an early stage of his career. Over the course of this module we shall focus on the production of drawing by these three leading artists of the Italian Renaissance. The study of materials, compositions, functions and techniques will provide insights into the artists' ideas for the creative process. The drawings will be analysed on the basis of earlier artistic production, in particular the Tuscan and Umbrian schools, and will be explored in view of the way in which the three artists investigated new ways of expression through the studies of body poses - enquiring into the representation of motion as well as perspective and foreshortening - of landscapes and compositions and the various stages of the creative process from sketches to final cartoons.

Class Hour: To be arranged.

Teaching: One 2 hour lecture and one tutorial.

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

