

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).

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, 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>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 3000-level or 4000-level modules or from 4000-level modules 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>

Students still completing degree programmes as defined in previous Course Catalogues should discuss their module selections with their Honours Adviser(s).

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-level modules and non-graduating students wishing to enter 3000-level 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 Semester: 2

Availability: 2010-11

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%.

AH3104 The Age of Klimt, Olbrich, and Mucha

Credits: 30 Semester: 2

Availability: 2010-11

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 Semester: 1

Availability: 2010-11

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%

AH3118 European Gothic Architecture 1140-1540

Credits: 30 Semester: 2

Availability: 2010-11

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 2009/10 – February 2010

AH3121 Histories of Photography, 1835-1905

Credits: 30 Semester: 2

Availability: 2009-10

Description: This module examines the diverse histories of photography in the nineteenth century from the beginnings of the medium to the rise of modernist photography. Among numerous topics, the module examines ware photography in Victorian Britain, portraiture and celebrity, imperial landscapes, the modern city, exploration photography, Kodak and modern tourism, and the body of photography. Students will become familiar with the work of major photographers of the period, including Fox Talbot, Hill and Adamson, Julia Margaret Cameron, Lady Hawarden, Lewis Carroll, Nadar and Alexander Gardner.

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

Teaching: Two lectures and one seminar.

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

AH3122 The British Country House, 1650 - 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: Friday 9.00 am – 11.00 am and *either* 2.00 pm *or* 3.00pm

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 disclosure. 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%

AH4076 Rubens and Rembrandt: Parallel Worlds

Credits: 30 Semester: 1

Availability: 2010-11

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%

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%

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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: 2010-11

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%

AH4130 Realism and Symbolism in Russian Art 1860-1910

Credits: 30 Semester: 2
Availability: 2009-10

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%

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

Credits: 30 Semester: 1

Availability: 2010-11

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: 2

Availability: 2010-11

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 Semester: 2

Availability: not available 2009-10

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 Semester: 1

Availability: 2010-11

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: 2010-11

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: 2010-11

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%

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

Credits: 30 Semester: 1

Availability: 2010-11

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%

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

Credits: 30 Semester: 1

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 Wednesday and Thursday *either* 10.00 am *or* 11.00 am

Teaching: Two lectures and one tutorial.

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

AH4151 Architecture & Culture in Rome, c.1564 – 1766

Credits: 30 Semester: 2

Availability: 2009-10

Description: This module investigates the architecture and urbanism of Rome, and its broader influence on Italian and European architecture. It will trace evolving concepts of urbanism as public ceremonial theatre; representational buildings for secular patrons and religious institutions; the use of new materials and technologies; the development of church design from Counter Reform "room-type" church through centralized and oval churches; the illusionistic space of the family chapel; the planning of the Baroque palace and its relationship to urban space; and the translation of the Baroque palace into a new speculative building type in the 18th century, the apartment building; and festival ephemera. The module will also explore the decisive contribution of the water network to the city layout and the scenographic design of new fountains, and the characteristics of baroque architecture that joins with the other arts in the creation of a unity of the arts and new symbolic uses of actual light in building.

The module will begin by tracing the origins of Baroque architecture from the last works of Michelangelo, to examine the works of Vignola, Maderno, della Porta, Bernini, Borromini, Rainaldi, Cortona, Gherardi, Carlo Fontana, Nicola Salvi, Francesco De Sanctis, Nicola Michetti, through to c/1750, to Piranesi.

Class Hour: Tuesday 3.00 pm – 5.00 pm and Wednesday *either* 10.00 am or 11.00 am

Teaching: Two lectures and one tutorial.

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

AH4152 To School? Learning: Artistic Impressions and Architectural Solutions

Credits: 30 Semester: 1

Availability: 2009-10

Description: This module is a multi-media and cross-temporal investigation into the sites and signs of modern schooling. It focuses on the treatment of 'learning' subjects by artists and photographers together with the development of school architecture. While considerable reference is made to early post-Renaissance work, most attention is given to the achievement of the nineteenth and twentieth centuries. Among the topics covered are 'Great Architects/Great Schools', 'The Classroom', 'The Teacher', 'The Pupil', 'Church/State', 'Documentation/Memory/Imagination'. Students will become familiar with the school buildings of architects such as Wren, Mackintosh, Lloyd Wright, Gropius, the Smithsons and Hecker. Similarly, they will be enabled to interpret in a new light the approach of artists/photographers such as Holbein, Breugel, Steen, Doisneau, Moholy-Nagy, Kantor and Rivera.

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

Teaching: Two lectures and one seminar.

Assessment: Continuous Assessment = 100%

AH4155 New York Modernism: Encounters at Mid-Century

Credits: 30 Semester: 1

Availability: not available 2009-10

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: 3-4pm Monday, 10-11am Wednesday and either 10am or 12noon Thursday

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

Availability: 2009-10

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: Thursday 11.00 am – 1.00 pm and Friday *either* 10.00 am *or* 11.00 am

Teaching: Two lectures and one tutorial.

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

Art History – Honours 2009/10 – February 2010

AH4158 The Portrait through Time

Credits: 30 Semester: 2

Availability: 2009-10

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: Thursday 11.00 am – 1.00pm and Friday *either* 10.00 am or 11.00am

Teaching: One 2 hour lecture and one tutorial.

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

AH4160 The Age of Giotto

Credits: 30 Semester: 1

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%