

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 AH4097 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: 1

Availability: 2010-11

Description: This module traces the history of the radical avant-garde collective known as the Surrealists from the end of WWI until the beginning of WWII. Through a consideration of key figures in the movement, such as André Breton, Max Ernst, Salvador Dali, Man Ray, and Meret Oppenheim, the course will consider the key elements of Surrealist practice: 1) the attempt to bridge the gap between art and life; 2) re-defining and criticising the modern world; 3) suggesting new forms of collective and individual subjectivity which would be commensurate with modern life. A range of Surrealist art-making practices will be examined, from literary texts to the principles of automatism in writing and painting, collages, film, photography, objects, and the 'dream' painting.

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.

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%

AH3121 Histories of Photography, 1835-1905

Credits: 30 Semester: 2

Availability: 2011-12

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%

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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: 2011-12

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* 9.00 am *or* 11.00 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: 2011-12

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, NewWave 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%

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 14,000 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 6,000 words, and in no circumstances more than 8,000 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%

AH4107 Wyndham Lewis and English Art 1900-1939

Credits: 30 Semester: 2
Availability: 2011-12
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%

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AH4115 Scottish Furniture 1660-1840

Credits: 30 Semester: 2

Availability: 2010-11

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: 1

Availability: 2011-12

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%

AH4132 Titian and His Age

Credits: 30 Semester: 1

Availability: 2011-12

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: 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 Tuesday *either* 9.00 am *or* 11.00 am.

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

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

AH4139 Scottish Photography and its Context

Credits: 30 Semester: 1
Availability: 2011-12

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: 2
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%

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

Credits: 30 Semester: 2
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: 11.00 am – 1.00 pm Wednesday and Thursday *either* 10.00 am or 11.00am
Teaching: Two lectures and one tutorial.
Assessment: Continuous Assessment = 50%, 3 Hour Examination = 50%

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AH4149 The Architecture of the Scottish Mediaeval Church

Credits: 30 Semester: 1

Availability: 2010-11

Description: This module will cover the ecclesiastical architecture of mediaeval Scotland from the period of the revival of the Church in the years around 1100 to the Reformation in 1560. It will consider the sequence and sources of the ideas that underlay the design of the churches, starting with the initial dependence on the contribution of masons brought in from England and to a lesser extent from Ireland, to the development of a synthesis of ideas in the later middle ages that drew on a much wider range of models. It will also consider the extent to which church buildings can be understood as an expression of a range of liturgical requirements.

Class Hour: 9.00 am - 11.00 am Friday and either 1.00 or 2.00 pm

Teaching: One 2 hour lecture and one seminar.

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: 2011-12

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: 2011-12

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: 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%

AH4155 New York Modernism: Encounters at Mid-Century

Credits: 30 Semester: 2

Availability: 2010-11

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: 10.00 am Wednesday, 11.00 am Thursday and *either* 10.00 am *or* 11.00 am Friday

Teaching: Two lectures and one seminar.

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

AH4161 Gauguin and Primitivism

Credits: 30 Semester: 1

Availability: 2010-11

Description: Paul Gauguin's (1848-1903) influential career and unconventional life continue to provoke both admiration and controversy. This module examines his painting, sculpture, graphic art, and writing, in the context of European modernism's obsession with the 'primitive'. It explores how Gauguin – and associated artists including Van Gogh, the Nabis, and Picasso – projected mythical values onto non-Western and rural cultures in their search for difference and 'authenticity'. Focusing on Gauguin's travels to Brittany, Arles, Martinique and Polynesia, we will examine his self-construction as an outsider in self-portraiture and autobiographical writing, his use of deliberately naïve and anti-academic media and techniques, and his exploitation of both colonial and indigenous sources. We will pay particular attention to shifts in his critical reception, from his glorification as a 'noble savage' in early biographical accounts, to his exposure as a cultural and sexual tourist in feminist and postcolonial readings.

Class Hour: 11.00 am Wednesday and 11.00 am Thursday and /either /11.00 am /or /12.00 noon Friday

Teaching: One 2 hour lecture, one seminar.

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

AH4162 Decorating and Furnishing the Country House, 1700-1830

Credits: 30 Semester: 1

Availability: 2010-11

Description: This module will analyse the 'fitting up' of the country house in the UK between 1700 and 1830. It will consider plan, room use and fixtures such as staircases and chimneypieces before making detailed study of floors, walls, lighting and the fireplace as focal point of the public room. Picture hanging, plasterwork, furniture and upholstery will be given attention as part of the decoration of Palladian, Rococo, Neoclassical and early nineteenth-century interiors. There will be special case studies on subjects such as wallpaper and the 'backstairs' areas of the house will be included as a significant part of the module.

Class Hour: 9.00 am – 11.00 am Thursday and Thursday either 12.00 noon or 1.00 pm

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

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

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AH4163 Approaches to Modern Sculpture

Credits: 30 Semester: 1

Availability: 2010-11

Description: The term ‘modern sculpture’ might be considered something of a misnomer, because sculpture has frequently been considered the art least well equipped to respond to the pressures of contemporary experience. Yet modernized it was, and during the course of the past 150 years sculpture has undergone an unprecedented number of mutations and reincarnations. This module will explore some of the key attempts to define the hybrid nature or this recalcitrant medium, which we shall be discussing in conjunction with select histories of particular works from the nineteenth century to the present. What expectations has the category of sculpture been asked to fulfil? What critical value is there in continuing to treat this art form as a worthwhile subject of study? And will sculpture remain a relevant reference-point for twenty-first century art practice, or will it quietly expire? Should we attempt resuscitation, or advocate euthanasia? This module will search for some provisional answers.

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

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

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

AH4164 The Patronage of the Arts in the Este and Gonzaga Courts, c.1440 - c.1590

Credits: 30 Semester: 2

Availability: 2010-11

Description: In the 15th and 16th centuries the courts of the Este in Ferrara and the Gonzaga in Mantua were relatively small in comparison to other Italian courts, yet their prestige was due in large measure to their patronage of the arts and to their strategic position of military influence between papal and imperial power. With their hunger for novelty, love of magnificence, and thirst for recognition, they played a key role in the dissemination and development of Renaissance ideas. Through an in-depth analysis of buildings, sculptures, manuscripts and paintings the module explores how the towns of Ferrara and Mantua were transformed into innovative artistic centres. Artists covered include Donatello, Piero della Francesca, Andrea Mantegna, Cosmè Tura, Dosso Dossi, Titian, Leon Battista Alberti, Biagio Rossetti, Giulio Romano, and many others.

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

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

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

AH4165 Cubism and its Legacies

Credits: 30 Semester: 2

Availability: 2010-11

Description: This module explores the making and meanings of Cubism, from the radical deformations of Picasso’s proto-Cubist *Les Femmes d’Alger* to the neo-classicism of the post-war Cubist ‘call to order’. We will investigate Picasso’s and Braque’s close aesthetic partnership between 1908 and 1914, and examine the categories of ‘analytic’ and ‘synthetic’ Cubism, collage and construction. However, we will also question the conventional narrative of Cubism as a heroic partnership, extending our focus to public, ‘Salon’ Cubism; the survival of Cubism after the war; and its impact on sculpture, architecture and the decorative arts up until about 1925. Throughout, questions of style and technique will be grounded in an analysis of institutional frameworks and theoretical debates, revealing the broader cultural influences underlying Cubism’s revolutionary formal language.

Class Hour: 10.00am Monday and 12 noon Thursday and /either /11.00am or 12 noon Friday

Teaching: One 2 hour lecture, one seminar.

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