

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:
<p>(M.A. Honours): Art History</p>	<p>Single Honours Art History Degree:</p> <p>Level 1: 20 credits from passes at either AH1001 or AH1003.</p> <p>Level 2: 40 credits from passes at 11 or better in both AH2001 and AH2002.</p> <p>Level 3: 30 credits from AH3130</p> <p>Level 4: either 30 credits from AH4099 or 60 credits from AH4097</p> <p>Levels 3 & 4: Normally 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</p> <p>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).</p>
<p>(M.A. Honours): Art History and one of: Ancient History, Arabic^w, Biblical Studies, Classical Studies, Comparative Literature, English, Film Studies, French^w, Geography, German^w, Greek, Hebrew, International Relations, Italian^w, Management, Mathematics, Mediaeval History, Middle East Studies, Modern History, Philosophy, Psychology, Russian^w, Social Anthropology, Spanish^w</p> <p>^w 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: Normally 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 or Departments) 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

AH3101 British Design & Decorative Art, 1750 - 1915

Credits: 30 Semester: 1

Availability: 2012-13

Description: Surveying 165 years of design and decorative arts, the module focuses on the major design movements. This was a period of great change, when production increasingly moved from small workshops to factories, though the timing of this transformation varied in different crafts. The module looks at the history of style, the development of production techniques, the dissemination of ideas and fashions, and the changing role of the consumer of designed goods.

Class Hour: 9.00 - 11.00 am and either 3.00 pm or 4.00 pm Thursday.

Teaching: 2 lectures and 1 tutorial.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH3116 Aspects of American Art in the Twentieth Century

Credits: 30 Semester: 1

Availability: 2012-13

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: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-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: 12.00 noon - 1.00 pm Monday and either 3.00pm - 5.00 pm Tuesday or 11.00 am - 1.00 pm Wednesday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 100%

AH4076 Rubens & Rembrandt: Parallel Worlds

Credits: 30 Semester: 1

Availability: 2012-13

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 10.00 am - 12.00 noon and *either* 3.00 pm Monday *or* 3.00 pm Tuesday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4077 Patronage & 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: 2 lectures and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

Art History – Honours 2011/12 – January 2012

AH4078 Art & Politics in France, 1945-1975

Credits: 30 Semester: 2

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 - 5.00 pm Tuesday, and *either* 10.00 am or 11.00 am Thursday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4087 Aspects of Surrealism

Credits: 30 Semester: 1

Availability: 2011-12

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 10.00 am or 11.00 am Thursday.

Teaching: 2 x 1-hour lectures and 1 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 & English Art 1900-1939

Credits: 30 Semester: 1

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: 2 classes.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4108 Contemporary Scottish Painting 1950-Present

Credits: 30 Semester: 2

Availability: 2012-13

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: 2 classes.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4116 Scottish Furniture 1840-1950

Credits: 30 Semester: 2

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: 2 classes.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4129 The Arts & Crafts Movement in Britain, 1860 - 1916

Credits: 30 Semester: 1

Availability: 2011-12

Description: As well as surveying the history of a movement which revitalised art and design at the end of the nineteenth century this module covers the work of selected architects, decorative artists, designers and craftspeople, including William Morris, C.F.A. Voysey, C.R. Ashbee, Ernest Gimson, W.R. Lethaby, Robert Lorimer, Phoebe Traquair and others. Among the themes discussed are the roles of architecture and the applied arts in the Arts and Crafts Movement, the dissemination of ideas through societies, exhibitions and publications, and the influence of craft practice on the development of a distinctive style. The Movement is also set in the context of contemporary ideas on design reform.

Class Hour: 9.00 - 11.00 am and either 3.00 pm or 4.00 pm Thursday.

Teaching: 2-hour lectures and 1 x 1-hour seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

Art History – Honours 2011/12 – January 2012

AH4132 Titian & 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* 9.00 am Monday *or* 11.00 am Tuesday.

Teaching: 2 x 1-hour lectures and 1 x 1-hour seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4142 Aspects of Modern Photography, 1910-1955

Credits: 30 Semester: 1

Availability: 2012-13

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* 10.00 am Thursday *or* 11.00 am Thursday.

Teaching: 2 lectures and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

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

Credits: 30 Semester: 2

Availability: 2012-13

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

Teaching: 1 x 2-hour lecture and 1 tutorial.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4148 Orientalism & Visual Culture

Credits: 30 Semester: 2

Availability: 2011-12

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: 11.00 am - 1.00 pm Wednesday and *either* 9.00 am *or* 11.00 am Thursday.

Teaching: 2 lectures and 1 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: 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: 9.00 - 11.00 am Tuesday and *either* 9.00 am *or* 11.00 am Wednesday.

Teaching: 2 lectures and 1 tutorial.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4152 To School? Learning: Artistic Impressions & Architectural Solutions

Credits: 30 Semester: 2

Availability: 2012-13

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

Teaching: 2 lectures and 1 seminar.

Assessment: Continuous Assessment = 100%

AH4156 Seeing the Sixties

Credits: 30 Semester: 2

Availability: 2011-12

Description: This module examines some of the most innovative art practices of the 1960s, predominantly in the United States, but also encompassing various art trends in Europe, Asia and South America. During this period, modernist preoccupations with the integrity of the medium yielded to a series of more diverse and competing approaches to art-making. Many of these we will be considering - from the collapse of high modernism, the rise of Pop Art, the phenomenon of Minimalism, the emergence of process art, anti-form, computer art, conceptual art, site-specificity, earth art, artist-initiated modes of political protest, feminist art, video art, and innovations in performance art. We shall examine some of the larger social and cultural pressures which informed these various positions. Throughout, the aim is to foster awareness that *how* we choose to understand the broader legacies of the Sixties will shape the way we view the art produced during this period.

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

Teaching: 2 lectures and 1 tutorial.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

Art History – Honours 2011/12 – January 2012

AH4161 Gauguin & Primitivism

Credits: 30 Semester: 1

Availability: 2011-12

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: 10.00 am Wednesday and 12.00 noon Thursday and either 11.00 am or 12.00 noon Friday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4163 Approaches to Modern Sculpture

Credits: 30 Semester: 2

Availability: 2012-13

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 of 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 Wednesday and 11.00 am Thursday and either 10.00 am or 11.00 am Friday.

Teaching: 1 x 2-hour lecture, 1 seminar and occasional tutorials.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

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

Credits: 30 Semester: 2

Availability: 2011-12

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: 10.00 am Monday and *either* 10.00 am *or* 11.00 am Wednesday.

Teaching: 1 x 2-hour lecture, 1 seminar and occasional tutorials.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4165 Cubism & its Legacies

Credits: 30 Semester: 2

Availability: 2012-13

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: 10.00 am Tuesday and 12.00 noon Thursday and either 11.00am or 12.00 noon Friday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4166 Histories of Photography, 1835-1905

Credits: 30 Semester: 1

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 early 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 Thursday.

Teaching: 2 lectures and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4167 Symbolism, Decadence & Modernity

Credits: 30 Semester: 2

Availability: 2011-12

Description: Exploring the Symbolist movement from an international perspective, this module will cover groups including the Nabis, the Italian Divisionists, and the British Aesthetic Movement, setting them in the context of contemporary aesthetic, scientific and social debates. Until recently, histories of Symbolism isolated a few stylistically experimental figures such as Munch, Gauguin and Klimt from the messier melting-pot of misogyny, nationalism and mystical fervour. This module confronts head-on the movement's uncomfortable blend of tradition and modernity, stylistic innovation and thematic obsessions. Students will explore themes including dream and nightmare, spirituality and the occult, nationalism and myth, evolution and degeneration, sexuality and the femme fatale. In the spirit of the fin-de-siècle 'total art work', we will pay particular attention to the crossovers between text and image, and between the 'fine' and 'decorative' arts.

Class Hour: 11.00 am Tuesday and 12.00 noon Thursday and either 11.00 am or 12.00 noon Friday.

Teaching: 2 lectures and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

Art History – Honours 2011/12 – January 2012

AH4170 Art, Piety & Performance: Charitable Institutions in Early Modern Venice

Credits: 30 Semester: 1

Availability: 2011-12

Description: During the Early Modern period, an elaborate network of charitable institutions developed in Venice. The *scuole*, self-governing lay brotherhoods, and the *ospedali*, state-run hospitals, were distinctive social institutions, and the source of an important and characteristic type of patronage, commissioning works of art from the major artists of the period, such as Gentile and Giovanni Bellini, Carpaccio, Titian, Sansovino, Tintoretto, Palladio and Giambattista Tiepolo, among others. These institutions often staged public spectacles and performed charitable acts within a highly-regulated civic environment, playing an important role in the civic and religious ritual of Venice. This module explores how art and architectural projects advanced the devotional and charitable claims of Venetian confraternities and hospitals during the Early Modern period, focusing on the role played by these institutions in urban life and in perpetuating the 'myth of Venice'.

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

Teaching: 1 x 2-hour lecture and 1 tutorial.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4171 The Arts of Pilgrimage in the Middle Ages

Credits: 30 Semester: 1

Availability: 2011-12

Description: Pilgrimage is travel toward a shrine or religious goal. Countless European Christians went on pilgrimages in the Middle Ages, traveling to the three largest shrines - Jerusalem, Rome, and Santiago - as well as to hundreds of smaller local shrines, including one at St Andrews, where worshippers flocked to see the relics of the apostle. How did images both shape and reflect their experience? This module considers imagery in a variety of media - including architecture, architectural sculpture, illuminated manuscripts and reliquary shrines - in its religious and political contexts. Topics include the function of pilgrimage architecture; the trade and theft of relics; the shifting interest in late medieval devotion toward the humanity of Christ and, along with it, the interest in walking in his footsteps in Jerusalem; local pilgrimages in the British Isles, France and the Low Countries; pilgrimage and miracles; virtual, imagined and penitential pilgrimage; pilgrims' souvenirs; and narratives of pilgrimage, both real and allegorical.

Class Hour: 9.00 am and either 2.00 pm or 3.00 pm Friday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4172 Manuscript Illumination in Western Europe

Credits: 30 Semester: 2

Availability: 2011-12

Description: This module considers the medieval manuscript from the fourth through the sixteenth centuries, with an emphasis on the illumination of the book. The subject will be bookended by two innovations, the development of the codex in favour of the roll in the Early Christian period, and the move from manuscript to print in the fifteenth and early sixteenth centuries. This course will not present an exhaustive survey of all manuscripts made in Western Europe, but will concentrate on certain themes: the physical construction of the manuscript; early Bible imagery; Insular decoration; scientific manuscripts; women as readers; and the interpretation of marginal imagery.

Class Hour: 9.00 am and either 2.00 pm or 3.00 pm Friday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50%, 3-hour Examination = 50%

AH4180 Photography as Contemporary Art

Credits: 30 Semester: 1

Availability: 2011-12

Description: This module examines the major events in the history of photography in Europe and North America since the 1970s. Key movements and developments explored include photoconceptualism, postmodern appropriation, staged tableau and the expanded tradition of documentary photography. The course will proceed both

Art History – Honours 2011/12 – January 2012

chronologically and thematically: covering the period between the 1970s and the first decade of the 2000s, the themes explored include: urban experiences, family album and portrait. By placing the history of photography into the context of contemporary art and theory we will reflect on photography's distinctiveness at a time when the erosion of medium-specificity has posed challenge to the definition of art.

Class Hour: 11.00 am Wednesday and 11.00 am Thursday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50% (3,000-word Essay = 25%, 1,000-word Visual Test = 15%, 1,000-word Critical Bibliography = 10%), 3-hour Examination = 50%

AH4181 Photography Between Reality and Fiction

Module Coordinator: Ms O Smith

Credits: 30 Semester: 1

Availability: 2011-12

Programme(s): Optional module for all Art History Degree Programmes.

Description: The main objective of this module is to consider photography from the standpoint of its capacity to represent reality. Photograph's status as the objective copy of reality is guaranteed by its mechanical nature. However, in the contemporary period photography proved to be equally capable of being an agent of manipulation and falsification. We will study how contemporary artists reinvigorated traditional genres such as social documentary, as well as created new forms, such as the staged tableau. Crucial to this module's objectives will be the analysis of theoretical approaches to photography's relationship with reality. These are drawn from the history of photographic criticism as well as other branches of knowledge such as cultural criticism, philosophy and aesthetics. By placing these critical evaluations within the study of visual culture we will engage questions concerning representation, function and context in art.

Class Hour: 12.00 noon Wednesday and 3.00 - 5.00 pm Thursday or Friday.

Teaching: 1 x 2-hour lecture and 1 seminar.

Assessment: Continuous Assessment = 50% (1,500-word Discursive Essay = 10%, 2,500-word Research Essay = 25%, 1,500 word Visual Test = 15%), 3-hour Examination = 50%

