



# FORDHAM UNIVERSITY

THE JESUIT UNIVERSITY OF NEW YORK

**London Liberal Arts - Fordham in London**

**Course: Art and Architecture in London [ARHI3480] – Fall 2015**

**Prof. Geoff Snell**

**Classes: Wednesday, 2-5pm (& Thursday tbc)**

**'Office hours': Wednesdays, 1-2pm or by arrangement (see course plan for locations)**

## **Overview:**

London is one of the most exciting cultural capitals of the world. This course will take advantage of London's museums, galleries and buildings to explore the history of art and architecture, with special emphasis on British art from the 18<sup>th</sup> century up to and including the current lively London art scene. We will take into consideration the special character of British art along with its major contributions to the larger development of Modern art. Throughout this survey we will focus on how a changing British national identity has been filtered and shaped via artistic representation over three centuries.

The course begins in the 16<sup>th</sup> century with the influence of foreign painters in Britain before the establishment of the 'British School of Painting', the beginning of the landscape tradition and the 'Classical Age' of English painting in the 18<sup>th</sup> century. The class will then turn to the 19<sup>th</sup> century and the work of the Romantic generation and its attachment to both the imaginary and the natural world in the face of rising industrialism, and to Victorian Art and the Pre-Raphaelite Brotherhood and their reform agenda. This will be followed by an exploration of the early 20<sup>th</sup> century movements such as the Camden Town Group, the Bloomsbury Group and the modern art that evolved between the wars. We will then consider post-war abstraction and British Pop Art, before concluding with the rise of the so-called 'Young British Artists' and their influence on contemporary art in London today. Alongside our tour of British Art we will consider the concurrent developments in London's fashionable architecture, from Neoclassicism to the rise of Modernism.

Following the interdisciplinary norms of art history, the class will consider the political, literary, social and spiritual forces that have driven artistic production in the modern era, while considering how human concerns are addressed and refined in the art that we study. The classes will balance lectures with discussions of readings and assignments, presentations by students and site visits to various museums and galleries including Tate Britain, the National Gallery, the National Portrait Gallery, the Victoria and Albert Museum, the Courtauld Collection, Tate Modern and the Saatchi Gallery. There will be opportunities to visit historic houses and landmark buildings in addition to a range of special exhibitions which coincide with the course dates.

**Aims and Objectives:**

By the end of the course students will be expected to:

- Have gained a comprehensive knowledge of the history of British art and architecture from the 18<sup>th</sup> century to the present day
- Have an ability to distinguish styles in architecture and the defining characteristics of British art and artistic movements
- Have the skills required to identify the work of the most significant British artists since the 18<sup>th</sup> century
- Have the ability to readily discuss how a work or design contributes to the overall direction and development of British art and architecture
- Have acquired transferable skills such as the ability to properly examine and to undertake detailed research into a work of art and its maker, and to present or communicate this information clearly, either in the form of written work or an illustrated presentation to the class
- Have gained an intellectual familiarity with London in terms of its architecture, museums, art collections and public art.

**Organisation:**

Classes (1x3 hour seminar/excursion per week) will be held either at the Heythrop centre or at a predetermined museum or art gallery in London. It is essential that students fully engage with the course programme to ensure they report to the correct location.

The first thirty minutes (approx.) of classes held at Heythrop will be devoted to a student generated discussion on the required reading and assignment from the previous week. This will be followed by a quiz based on subjects covered in previous week/s and a presentation by the professor on the subject outlined in the course programme. Classes will conclude with either student presentations or further discussion of specific artists and their key works. Classes held at art galleries and museums will vary in content, but will generally consist of an informal introductory talk and tour by the professor followed by the opportunity for students to explore exhibited works. The class will then reconvene for discussion and the allocation of assignments etc.

**Texts:**

Required reading and key texts are outlined in the course plan below with a longer list of related texts at the end of the document. In addition to the required weekly reading, students are encouraged to read as widely as possible in order to fully participate in class discussions.

**Seminars and Excursions:**

The course is divided into seven segments, each consisting of a seminar and an excursion, as summarised on the following 2 pages:

**Breakdown of Grade:**

The grade awarded will be a combination of 2 term papers (2,500 words approx.), one presentation (15 minutes) and 5 class quizzes. Class participation and an ability to discuss assignments and required reading is important.

Term paper 1	25%	Presentation	20%	Class contribution	10%
Term paper 2	25%	Quizzes	20%		

## 1. Introduction

We will begin the course by looking at some early examples of art produced in Britain and the influence of foreign artists such as Hans Holbein and Van Dyck. We will identify the changing political and economic circumstances that led to the development of Neoclassicism via exposure to early Italian artists and architects. At the same time we will take a close look at the career and influence of William Hogarth and the development of a British School with the founding of the Royal Academy. A visit to the chronological display of British art at Tate Britain will serve to put these important early works into the context of the history of British art over three centuries.

### Text:

Wilton, Andrew (2002) *Five Centuries of British Painting: From Holbein to Hodgkin* (Thames & Hudson: London)

## 2. The Classical Age

Sir Joshua Reynolds was the first president of the Royal Academy. We consider the 'Grand Manner' promoted by Reynolds and examine his influence on British art alongside that of his contemporaries including Thomas Gainsborough, George Stubbs and Joseph Wright of Derby. Through the work of these and other artists we will explore the development of history painting, portraiture and landscape art. A visit to the National Gallery and National Portrait Gallery will provide an opportunity to view key examples of these artists' work. We will also take a closer look at the work of William Hogarth.

### Texts:

Vaughan, William (1999) *British Painting: The Golden Age* (Thames and Hudson: London);  
Butler, Marianne (2012) *London Architecture* (Metro Publications, London)

## 3. Romanticism

The late eighteenth century and the early nineteenth century are characterised by the Romantic movement in British art when artists turned to nature for salvation in the face of the Industrial Revolution. We consider how this is expressed in the work of John Constable and Joseph Mallord William Turner, two of the most accomplished painters in a golden age of British landscape art. We explore how artists turned away from the ancients and privileged their own feelings and individual sensibility. Alongside this we will look at the work of the London-based mystic, poet, painter and printmaker William Blake. An excursion to the Victoria & Albert Museum will provide an opportunity to examine examples of the art and design produced during the Romantic as well as the Victorian period with an introduction to the taste for Gothic Revival.

### Text:

Wilton, Andrew (2002) *Five Centuries of British Painting: From Holbein to Hodgkin* (Thames & Hudson: London)

## 4. Victorian Art

During the Victorian age (1837 to 1901), Britain was the most powerful nation in the world, undergoing an industrial revolution, social reform and advances in science, technology and culture. We will consider how socio-economic developments were reflected in the evolution of art and design during this period. We will focus on three artists at the Royal Academy – Dante Gabriel Rossetti, William Homan Hunt and John Everett Millais – and explore their frustration at the 'grand style' that led to the formation of the Pre-Raphaelite Brotherhood. We return to Tate Britain to explore the art produced during the Victorian

period as well as a sample of artworks produced during the unsettled early decades of the twentieth century.

**Texts:**

Treuhertz, Julian (1993) *Victorian Painting* (Thames & Hudson: London)

Butler, Marianne (2012) *London Architecture* (Metro Publications, London)

## **5. A New Century**

In the twentieth century art consciously moved from figuration to abstraction where painted forms correlated purely to ideas and sensations rather than objects. Before the outbreak of war, London produced the Camden Town Group, the Bloomsbury Group (who introduced French Post-Impressionism to British artists), Vorticism and other movements. However, this generation of painters and sculptors found themselves, with few exceptions, conscripted to the First World War (1914-18). We will examine the impact war had on British art through the work of artists such as Jacob Epstein and Mark Gertler. We will also consider the work of the 'war artists' including Christopher Nevinson, Paul Nash, Percy Wyndham Lewis and Stanley Spencer. We will visit the Courtauld Collection to examine influential works by the French Post-Impressionists.

**Text:**

Spalding, Frances (1987) *British Art Since 1900* (Thames & Hudson: London)

## **6. Postwar**

London's relationship with the international avant-garde after the war makes for a fascinating story. In 1951, the five-month Festival of Britain celebrated new, forward-thinking architecture and design, in an effort to promote postwar recovery. Works were commissioned by Eduardo Paolozzi, Barbara Hepworth and Ben Nicholson. Meanwhile in architecture the International Style began to replace the Victorian housing destroyed in the Blitz. We will explore these new developments in art and architecture alongside the more decadent face of Soho which produced artists such as Francis Bacon and Lucien Freud. We will also examine the development of abstract art and the rise of British pop art through the seminal work of artists such as David Hockney, Richard Hamilton and Peter Blake and the exhibition *The World Goes Pop* at Tate Modern.

**Texts:**

Spalding, Frances (1987) *British Art Since 1900* (Thames & Hudson: London)

Butler, Marianne (2012) *London Architecture* (Metro Publications, London)

## **7. Contemporary**

In terms of art, London in the twenty-first century has become what New York and Paris were to the last: a centre of the contemporary art world. The 'Big Bang' in British art took place in 1997 when an exhibition entitled *Sensation* went on view at the Royal Academy, showing work by young British Artists (YBAs) owned by advertising executive Charles Saatchi. We will explore the work of the YBAs and consider their place in the pantheon of British art since the original provocateur, William Hogarth upset the establishment in the early decades of the eighteenth century. The topic will be illustrated by an excursion to the Saatchi Gallery where the self-styled arbiter of contemporary art has given the nation over 200 works to be displayed in rotation.

**Texts:**

Stallabrass, Julian (1999) *High Art Lite* (Verso: London and New York)

Butler, Marianne (2012) *London Architecture* (Metro Publications, London)

## THE COURSE PLAN

### INTRODUCTION

#### **Week 1:**

**Wednesday 2 September – Heythrop College**

- Introductions
- The syllabus explained
- A discussion of assignments, assessment and instructions for forthcoming visits
- Presentation and discussion: ***The Rebirth of British Art***
- **Required reading** (by Week 2): 'Painting and the Hanoverian Era' in Vaughan, William (1999) *British Painting: The Golden Age* (Thames & Hudson: London), pp. 6-23.
- **Assignment 1** (by Week 3): Visit *John Soane's Museum* including the exhibition *Drawn from the Antique: Artists and the Classical Ideal*, open Tue-Sat 10.00-1700, free entry. [www.soane.org](http://www.soane.org)

#### **Week 2:**

**Wednesday 9 September – Tate Britain**

- An introduction to key works in the collection
- Discuss responses to the collections – each student to select a work or group of works from the collection (pre. 1840) for further study – this will become the subject of Term Paper 1 (due Week 6).
- Special exhibition: *Fighting History*
- **Required reading** (by Week 3): 'Portraying Society: Hogarth's Modern Moralities' in Vaughan, William (1999) *British Painting: The Golden Age* (Thames & Hudson: London), pp. 24-37.

### THE CLASSICAL AGE

#### **Week 3:**

**Wednesday 16 September – Heythrop College**

- A discussion of the Tate Britain visit, Assignment 1 and reading
- **Quiz 1** based on subjects, artists and works covered in Week 1 & 2, including readings and Assignment 1
- Recap of Week 1 presentation and discussion
- Presentation and discussion: ***The 'Classical Age' of English Painting***
- **Required reading** (by Week 4): 'The Age of Improvement' in Wilton, Andrew (2001) *Five Centuries of British Painting* (Thames & Hudson, London), pp. 74-115
- **Assignment 2** (by Week 5): Visit *Kensington Palace*, open daily 10.00-18.00, £11.80 entry (online student/concessions rate). [www.hrp.org.uk/KensingtonPalace/](http://www.hrp.org.uk/KensingtonPalace/)

**Week 4:**

**Wednesday 23 September – National Gallery and National Portrait Gallery**

- An introduction to key works in the National Gallery
- A walking tour of Trafalgar Square and Whitehall
- An introduction to key works in the National Portrait Gallery
- Discuss responses to the collections
- **Required reading** (by Week 5): 'Romantic Virtuosos: 1800-1840' in Wilton, Andrew (2001) *Five Centuries of British Painting* (Thames & Hudson, London), pp. 116-151

**ROMANTICISM**

**Week 5:**

**Wednesday 30 September – Heythrop College**

- A discussion of the National Gallery and National Portrait Gallery visits, Assignment 2 and readings
- **Quiz 2** based on subjects, artists and works covered in Week 3 & 4, including readings and Assignment 2
- Recap of Week 3 Presentation and discussion
- Presentation and discussion: **Romanticism**
- **Student Presentations** (1)
- **Assignment 3** (by Week 7): Visit *The Wallace Collection*, open daily 10.00-1700, free entry. <http://www.wallacecollection.org/> - check website for details of daily tour/s.
- **Required reading** (by Week 6): 'Arcadias', 'Landscape and History' and 'The Case of Late Turner' in Vaughan, William (1999) *British Painting: The Golden Age* (Thames & Hudson: London), pp. 205-249.

**Week 6:**

**Wednesday 7 October – Victoria & Albert Museum**

- An introduction to key works in the Victoria & Albert Museum including the Gamble, Poynter and Morris Rooms and the Sheepshanks Collection
- Discuss responses to the collections
- **Assignment 4** (by Week 7): Visit *The Guildhall Art Gallery*, open Mon-Sat, 10am-5pm & Sun, 12noon-4pm, free entry.
- **Required reading** (by Week 7): 'From Restoration to Georgian' in Butler, Marianne (2012) *London Architecture* (Metro Publications, London)
- Term Paper 1 due

<p><b>MIDTERM BREAK</b></p>
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## VICTORIAN ART

### Week 7:

#### Wednesday 21 October – Heythrop College

- A discussion of V&A visit, the Assignments 3 and 4 and reading
- **Quiz 3** based on subjects, artists and works covered in Week 5 & 6, including readings and Assignments 3 and 4
- Recap of Week 6 presentation and discussion
- Presentation and discussion: ***Victorian Art and the Pre-Raphaelite Brotherhood***
- **Student presentations** (2)
- **Assignment 5** (by Week 9): Visit *Albert Memorial* and Hyde Park highlights – see separate worksheet.
- Book now for Assignment 7, Week 11.
- **Required reading** (by Week 8): 'Victorian London' in Butler, Marianne (2012) *London Architecture*

### Week 8:

#### Wednesday 28 October – Tate Britain

- An introduction to key works in the collections – 1840 to 2000
- Discuss responses to the collections – each student to select a work or group of works from the collection (post 1840) for further study – this will become the subject of Term Paper 2 (due Week 13).
- Special exhibition – *Frank Auerbach*
- **Required reading** (by Week 9): Spalding, Frances (1994) 'Post-Impressionism: Its Impact and Legacy' in *British Art Since 1900* (Thames and Hudson: London), pp. 37-59.

## A NEW CENTURY

### Week 9:

#### Wednesday 4 November – Heythrop College

- A discussion of the Tate Britain visit, Assignment 4 and readings
- **Quiz 4** based on subjects, artists and works covered in Week 7 & 8, including readings and Assignment 5
- Recap of Week 7 presentation and discussion
- Presentation and discussion: ***A New Century***
- **Student presentations** (3)
- **Assignment 6:** (by Week 11) Visit *Leighton House* open daily from 10.00 am to 5.30 pm, except Tues, £5 entry for students. [www.rbkc.gov.uk/subsites/museums/leightonhousemuseum1.aspx](http://www.rbkc.gov.uk/subsites/museums/leightonhousemuseum1.aspx)
- **Required reading** (by Week 10): 'Sculpture Between the Wars' in *British Art Since 1900* (Thames and Hudson: London), pp. 90-105

#### Week 10:

##### Wednesday 11 November – The Courtauld Collection

- An introduction to key works in the Courtauld collection with a focus on French Impressionist and Post-Impressionist artists
- **Special exhibition** – *Soaring Flight: Peter Lanyon's Gliding Paintings*
- Discuss responses to the collections
- Architecture walk around Fleet Street and the Strand
- **Required reading** (by Week 11): 'Edwardian London & The Rise of Modernism' in Butler, Marianne (2012) *London Architecture* (Metro Publications, London) and Spalding, Frances (1994) 'Edwardian Reflections' in *British Art Since 1900* (Thames and Hudson: London), pp. 11-35

#### POSTWAR

#### Week 11:

##### Wednesday 18 November – Heythrop College

- A discussion of the visit to the Courtauld Collection and architecture tour, Assignment 6 and readings
- **Quiz 5** based on subjects, artists and works covered in Week 9 & 10, including readings and Assignment 6
- Recap of Week 9 presentation and discussion
- Presentation and discussion: ***Postwar Art and Architecture - Abstraction to Pop***
- **Student presentations** (4)
- **Assignment 7** (by Week 14): Visit the Sky Garden at 37 Fenchurch, open Mon-Fri 10am-4.45pm, Sat-Sun 11am-7.45pm, free entry, advance booking only. <http://skygarden.london/sky-garden>
- **Required reading:** (by Week 12) 'The Great Debate: 1910-1960' in Wilton, Andrew (2001) *Five Centuries of British Painting* (Thames & Hudson, London), pp. 192-229

#### Week 12:

##### Wednesday 25 November – Tate Modern

- An introduction to key works in the Tate Modern displays
- Responses to the Tate Modern collections
- **Special Exhibition** - *The World Goes Pop*
- **Required reading:** (by Week 13) 'Saatchi and *Sensation*' in Stallabrass, Julian (1999) *High Art Lite* (Verso: London & New York) pp. 196-222



## **CONTEMPORARY**

### **Week 13:**

#### **Wednesday 2 December – Saatchi Gallery**

- Tour by museum guide
- View and discuss the permanent installation: Richard Wilson, *20:50*
- **Special Exhibition:** *Champagne Life*
- Responses to the collections
- Term paper 2 due

### **Week 14**

#### **Wednesday 9 December – Heythrop College**

- A discussion of the Saatchi Gallery, Assignment 7 and readings
- Recap of Week 11 presentation and discussion
- Presentation and discussion: ***Contemporary Art and Architecture***
- 'The Big Christmas Quiz' based on subjects, artists and works discussed over the whole course

### Recommended texts:

- Bindman, David (2008) *The History of British Art: 1600-1870* (Tate Publishing)
- Bindman, David and Stephens, Chris (2008) *The History of British Art: 1870-now* (Tate Publishing)
- Brewer, John (1997) *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (Harper Collins)
- Butler, Marianne (2012) *London Architecture* (Metro Publications, London) [from £6.20 on Amazon]**
- Curtis, Penelope and Stephens, Chris (2013) *Tate Britain Companion: A Guide to British Art* (Tate)
- Egerton, Judy (1998) *The British School* (National Gallery Publications)
- Phillips, Sam (2011) *The Art Guide: London* (Thames & Hudson)
- Powell, Kenneth (2011) *21<sup>st</sup> Century London: The New Architecture* (Merrell)
- Spalding, Frances (1994) *British Art Since 1900* [from 1p on Amazon]**
- Stallabrass, Julian (1999) *High Art Lite* (Verso) [from £4.20 on Amazon]**
- Stourton, James (2012) *Great Houses of London* (Frances Lincoln Limited)
- Summerson, John (2003) *Georgian London* (Yale)
- Treuherz, Julian (1993) *Victorian Painting* (Thames & Hudson) [from 1p on Amazon]**
- Vaughan, William (1999) *British Painting: The Golden Age* (Thames & Hudson) [from 1p on Amazon]**
- Wilton, Andrew (2002) *Five Centuries of British Painting* (Thames & Hudson) [from 1p on Amazon]**

### Novels and Memoirs:

- The Fraud* by Barbara Ewing [Fiction]
- Hard Times* by Charles Dickens
- Desperate Romantics: The Private Lives of the Pre-Raphaelites* by Franny Moyle
- Lucky Kunst: The Rise and Fall of Young British Art* by Gregor Muir

### Films and television productions:

- Love Is The Devil* (1998) – biopic of Francis Bacon
- Carrington* (1995) – biopic of Dora Carrington and the Bloomsbury Group
- Life in Squares* (2015) – dramatisation of the lives of the Bloomsbury Group
- Mr Turner* (2014) – biopic of J. M. W. Turner
- Effie Gray* (2014) – dramatisation of relationships within the Pre-Raphaelite Brotherhood
- Desperate Romantics* (2009) – the rise of the Pre-Raphaelite Brotherhood