



## SYLLABUS

**Spring Semester**

**BRITISH MASTERS, 18<sup>th</sup> CENTURY TO THE PRESENT**

**Instructor: Carole Machin**

**Contact Hrs: 45**

**Language of Instruction: English**

**LONDON, ENGLAND**

### **COURSE DESCRIPTION**

This course will provide a detailed study of those painters and sculptors who are deemed British masters/mistresses. Our studies begin in the early 18<sup>th</sup> century when a distinctive British School emerged and with it the establishment of the Royal Academy of Arts in London; this flowering of home-grown talent was supported in the 19<sup>th</sup> century by an increasingly wealthy middle class who wanted to 'buy British'. Finally, we take a look at the developments in the 20<sup>th</sup> and 21<sup>st</sup> centuries and the course ends with an assessment of contemporary artists who are likely to be considered the masters of tomorrow. Artists will be studied chronologically and considered in the cultural and social context of their time.

The course opens with a study of Hogarth's satirical morality paintings depicting the common man which we will compare with the 'Grand Manner' of Joshua Reynolds, the first president of the Royal Academy. Both these artists were passionately in favour of British art and the creation of a British school but approached their goal quite differently. We will also look at the work of Stubbs and Joseph Wright of Derby whose paintings are a reflection of the scientific interests of the 18<sup>th</sup> century.

Aspects of the Romantic Movement will include the work of early nineteenth century landscape artists Constable and Turner, while the 'romantic imagination' will be studied via the work of Blake, Fuseli and John Martin. The work of the PRB (Pre-Raphaelite Brotherhood) will be compared with other Victorian artists such as the Social Realist Luke Fildes, and the Aesthetes such as Whistler and the Olympians e.g. Lord Leighton and Alma-Tadema etc.

Study of the twentieth century will focus on both figuration and abstraction in the work of major sculptors Jacob Epstein, Henry Moore, Barbara Hepworth, Anthony Caro and the painters David Bomberg, Ben Nicholson, Lucien Freud and Francis Bacon. We will also look at the work of contemporary Brit-Artists Damien Hirst, Tracey Emin, Rachel Whiteread, Sarah Lucas, Marc Quinn and Chris Offili and discuss whether they are likely to achieve a long-term reputation.

There will be a final class discussion on the notion of the art ‘master’.

### **COURSE OBJECTIVES**

The aim of this course is to introduce students to painting and sculpture in Britain and compare its unfolding history with that of continental Europe. As well as learning about techniques and media, students will learn to recognize different styles within the Western European canon of painting and sculpture. They will be encouraged to examine work in its contemporary social context and to debate art as social documentation. During the course of the three centuries studied, the basis for making art has changed from patronage to art initiated by the artist and offered for sale on the market place. Students will study and debate the effects of the changing face of art buying, art patronage and art production. They will also learn to use information provided in galleries and museums, to make pictorial analysis both in oral and written form as well as recognize and understand media and materials.

### **METHOD OF EVALUATION (GRADING)**

Essay 1 = 10% approx. 700 words  
 Essay 2 = 10% approx. 1000 words  
 Essay 3 = 25% approx. 1000 words  
 Presentations, participation = 10%  
 Journals, presentations, participation = 25%  
 Mid-term quiz and final examination = 25%

### **COURSE OUTLINE**

Please note that because the London courses are able to take advantage of the numerous and ever changing exhibits, theatre programs, and local offerings that some topics are subject to change. This schedule is a sample from a previous session. Please visit the AHA London Centre website at [www.ahalondon.org.uk/](http://www.ahalondon.org.uk/) for the current syllabus.

### **MUSEUMS /GALLERIES VISITED**

**18<sup>th</sup> Century** National Gallery, Tate Britain, Sir John Soane Museum, Wallace Collection, Kenwood House

**19<sup>th</sup> Century** Tate Britain, Leighton House, Courtauld Institute, Victoria and Albert Museum, Guildhall Art Gallery

**20<sup>th</sup> Century** Tate Modern, Tate Britain, Cork Street Galleries

**21<sup>st</sup> Century** Tate Modern, Saatchi Gallery

| <b>Class Schedule</b>  | <b>Student reading</b>         |
|--|--------------------------------|
| <b>Week 1:</b> Course introduction and visit to the National Gallery to study the work of Hogarth, Reynolds, Gainsborough, Stubbs and Joseph Wright of Derby and compare with Italian Renaissance masters. |                                |
| <b>Week 2</b><br>Class 1: The Classical and Renaissance Canon.   | Read –<br>Vaughan Introduction |

|   |   |
|---|---|
| Class 2: Visit the Hogarth Exhibition at Tate Britain   |   |
| <b>Week 3</b><br>Class 1: Slide lecture – The Formation of the Royal Academy. Reynolds and the ‘Grand Manner’. Hogarth, London Life and the Depiction of the Common Man.<br>Class 2: Scotland trip  | Read – Vaughan ch. 1 & 5  |
| <b>Week 4</b><br>Class 1: Victorian Narrative Painting<br>Class 2: Frith Exhibition at The Guildhall Art Gallery  | Read – Treuherz <i>Victorian Art</i> chapters 4, 5<br>Paper 1 due           |
| <b>Week 5</b><br>Class 1: The Art of Portraiture - discussion and slide lecture Gainsborough, Reynolds, Joseph Wright of Derby, Lawrence etc.<br>Class 2: Visit Royal Academy <i>Citizen to King Exhibition</i> or Kenwood  | Read – Vaughan Ch. 2,3,4<br>Treuherz <i>Victorian Art</i> chapters 4, 5     |
| <b>Week 6</b><br>Class 1: The Emergence of Landscape – Turner, Constable, Samuel Palmer. The Romantic Imagination – the work of Fuseli, Blake, John Martin etc.<br>Class 2: Visit – Tate Britain Gallery.   | Read – Vaughan chapters<br>Paper 2 due<br>Preliminary submission of journal |
| <b>Week 7</b><br>Class 1: <b>Mid-term quiz</b> The Pre Raphaelite Brotherhood<br>Class 2: Visit – The Tate Britain Gallery to study the PRB and British Impressionists  | Read - Trueherz chapter 4<br>Paper 2 due                                    |
| <b>Week 8 Mid-Term break</b>  |   |
| <b>Week 9</b><br>Class 1: The Parting of the Ways – Aesthetes and Olympians. The work of Leighton, Alma Tadema, John Frederick Lewis contrasted with the work of Whistler, John Singer Sargent and Walter Sickert<br>Class 2: Visit to Lord Leighton’s House and Linley Sambourne House | Read –Treuherz chapters 6,7   |
| <b>Week 10</b><br>Class 1: The Beginning of Modernism – the Vorticists and WW1<br>Class 2: Tate Modern  | Read – Spalding chapter 2   |
| <b>Week 11</b><br>Class 1: Modernism and the Aftermath of WW1 – Nicholson,  | Read – Spalding chapter 5   |

|   |  |
|---|--|
| Henry Moore, Barbara Hepworth.<br>Class 2: Visit Tate Britain or Kettle's yard in Cambridge   |  |
| <b>Week 12</b><br>Class 1: The 1960's and 70's Pop Art and the School of London<br>– Bacon, Freud, Kossoff, Auerbach, Caro, Hockney<br>Class 2: Gilbert and George at Tate Modern (?) | Read- Spalding chapters 7 and 9<br>Paper 3 due |
| <b>Week 13</b><br>Class 1: BritArt – Damien Hirst, Marc Quinn, Tracey Emin, Sarah Lucas, Chris Offili<br>Class 2: Exhibition visit  | Read – article handout<br><br>Hand in journal  |
| <b>Week 14</b><br>Class 1: <b>Review</b><br>Class 2: <b>Examination</b>   |  |

**COURSE READINGS:**

Spalding, Frances (1987). *British Art Since 1900* Thames and Hudson, London.

Treuhertz, Julian (1993). *Victorian Painting* Thames and Hudson, London.

Vaughan, William (1993). *British Painting – the Golden Age* Thames and Hudson, London.

**Additional Reading** (*All these are available in the study room library.*):

Bindman, David. *Hogarth*.

Bindman, David, Ed. (2009). *A History of British Art: 1600-1870, vol. 2*. Tate Gallery Publications.

Compton. *British Art in the Twentieth Century*.

Harrison, C. *Transition: The London Art Scene in the Fifties*.

Hilton, Tim. *The Pre-Raphaelites*. Perry and Cunningham ed. *Academies, Museums and Canons of Art*.

Kent. *Shark Infested Waters – The Saatchi Collection of British Art in the 90s*.

Read. *Modern Sculpture*.

Reynolds, Graham. *Turner*.

Rosenthal. *Constable*.

Russell. *Francis Bacon*.

Spalding. *British Art Since 1900*.

Stephens, Chris Ed. (2009). *A History of British Art: 1870-Now, vol. 3*. Tate Gallery Publications.