



FORDHAM UNIVERSITY

THE JESUIT UNIVERSITY OF NEW YORK

London Liberal Arts - Fordham in London
Course: Art and Architecture in London [ARHI3480] – Spring 2017

Prof. Geoff Snell
Classes: Tuesdays, 2-5pm
'Office hours': Tuesdays, 1-2pm and at other times by arrangement

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 emphasis on British art from the 18th 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 and architectural styles over three centuries.

The course begins by considering the influence of foreign painters in Britain before the establishment of the 'British School of Painting' and the 'Classical Age' of English painting in the 18th century. The class will then turn to the 19th 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 20th century movements such as the Camden Town Group, the Bloomsbury Group, the Vorticists and the modern art that evolved between the wars. We will then consider post-war abstraction and British Pop Art, before concluding with the growth of conceptual art and 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 study the concurrent developments in London's fashionable architecture, from Inigo Jones' introduction of Palladianism to its 18th-century revival and from the 17th-century post-Great Fire rise of Christopher Wren's Baroque style to the Georgian obsession with Neoclassicism. After considering the changes wrought during the Regency period we will explore the Victorian taste for Gothic Revival. In the 20th century we will trace the origins of Modernism and its impact on London architecture following the First and Second World Wars. Finally we will consider why Modernism gave way to Postmodernism and the hi-tech Neomodern skyline of the 21st century.

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 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 and Tate Modern. There will opportunities to visit contemporary art spaces, 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 18th 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 18th 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 etc. 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/architects and their key works.

Classes held at art galleries and museums etc. will vary in content, but will generally consist of an informal introductory talk and tour by the professor and/or other guide followed by the opportunity for students to explore exhibited works etc.

The course is divided into seven themed segments, each consisting of at least one seminar and one excursion, as summarised on pages 4-5.

Texts:

Required reading and key texts are outlined in the course plan below with a longer list of useful and related texts for wider reading 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 and to enhance assessed coursework.

Grade structure:

The final grade will be assessed from a combination of two term papers (2,500 words approx.)*, one presentation (15 minutes), five class quizzes and 'class participation'. Students should note that enthusiastic class participation, a willingness to discuss museum visits, evidence of undertaking assignments and required readings are all important elements of the final grade, as is full attendance*, punctuality and engagement with the material.

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

A	Excellent: honors-level work, outstanding	C+	Average level of performance
A-	Still excellent	C	Satisfactory; acceptable level of performance
B+	Very good: high level of performance	C-	Minimally acceptable
B	Good: solid and above average level of performance	D	Passing, but unsatisfactory; below average performance
B-	Good: still above average	F	Failure. Inferior performance

* Late submission of term papers without prior agreement with the professor will incur a grade penalty

Attendance and classroom etiquette:

Students are required to attend every class. If you have an important reason why you are unable to attend a class this should be requested as far in advance of the class as possible as it may be viable for you to attend the same class on an alternative day. If you are unwell please let the professor know by email as far in advance of the class as possible. Absence through sickness must also be reported to the Fordham in London office. Please arrive punctually for all classes; late arrival is disruptive and inconveniences the entire class. Points will be deducted from the final grade for habitual late attendance.

If you wish to use a laptop or tablet during class this should be solely for note-taking purposes. Please refrain from accessing the internet during class and keep your phone switched off except during breaks. When classes are held in museums and galleries, please bring a notebook and a camera. If you prefer to use your smartphone/tablet to take photos and/or notes, please use it for this purpose only during class.

Please do not consume food in the classroom. Food and drink may not be consumed during gallery and museum visits except during break times in designated areas.

Themed Segments:

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 Anthony 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. We will also consider the architectural styles adopted in London before and after the Great Fire and the influence of Inigo Jones and Christopher Wren.

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 the 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. In addition we will examine the concurrent rise of Neo-Palladian architecture.

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 classical art and indulged 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, design and architecture produced before, during and after the Romantic period, from Neoclassical and Regency and in the Victorian period with an introduction to the taste for Gothic Revival.

4. Victorian Art & Architecture

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 architecture 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. In addition we will examine the widespread taste for Gothic Revival architecture and how this manifested itself in public buildings across 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.

6. Mid-century Modern

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.

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. We will also consider the 21st-century London skyline and examine the rapidly evolving architectural styles from postmodernism to the hi-tech neomodernism with an assessment of buildings known as 'The Gherkin', 'The Shard', 'The Cheesegrater' and 'The Walkie-Talkie'.

THE COURSE PLAN

1. INTRODUCTION

Week 1:

Tuesday 17 January – Heythrop College

- Introductions
- The syllabus explained
- A discussion of assignments, assessment and instructions for forthcoming visits
- Presentation: ***Introduction: The Rebirth of British Art & Architecture***
- **Required reading** (by Week 3):
 - Chapter 1: 'The Renaissance Princes: The Tudors 1500-1603' in *Five Centuries of British Painting* by Andrew Wilton
 - Chapter 1: 'In the Beginning' in *London Architecture* by Marianne Butler
- **Assignment 1** (by Week 3):
 - Visit Greenwich Old Royal Naval College and The Queen's House, open daily 10.00 to 17.00, free entry

Week 2:

Tuesday 24 January – Tate Britain

- An introduction to key works in the collection
- Special Exhibition: *Paul Nash*
- Discuss responses to the collections and exhibition
- Each student to select a subject (pre. 1840) for further study – this will become the focus of Term Paper 1 (due Week 7).
- **Required reading** (by Week 3):
 - Chapter 2: 'The Renaissance Princes: The Stuarts 160-1688' in *Five Centuries of British Painting* by A. Wilton
 - Chapter 2: 'London Before Wren' in *London Architecture* by M. Butler

2. THE CLASSICAL AGE

Week 3:

Tuesday 31 January – Heythrop College

- A discussion of the Tate Britain visit, Assignment 1 and readings
- **Quiz 1** based on subjects covered in Week 1 & 2, including readings and Assignment 1
- Recap of Week 1 presentation
- Presentations: *The 'Classical Age' of English Painting* and *From Restoration to Georgian Architecture*
- **Required reading** (by Week 4):
 - Chapter 3: 'The Age of Improvement: 1688-1750' in *Five Centuries of British Painting* by A. Wilton
 - Chapter 3: 'Wren and the Rebuilding of the City' in *London Architecture* by M. Butler
- **Assignment 2** (by Week 5):
 - Visit *John Soane's Museum*, open Tue-Sat 10.00 to 17.00 (closed Mon), free entry

Week 4:

Tuesday 7 February – National Gallery and National Portrait Gallery

- An introduction to key works in the National Gallery
- An introduction to key works in the National Portrait Gallery
- Special Exhibition: *Taylor Wessing Photographic Portrait Prize 2016*
- Discuss responses to the collections and architecture
- **Required reading** (by Week 5):
 - Chapter 4: 'From Restoration to Georgian' in *London Architecture* by M. Butler

3. ROMANTICISM

Week 5:

Tuesday 14 February – Heythrop College

- A discussion of the National Gallery and National Portrait Gallery visits, Assignment 2 and readings
- **Quiz 2** based on subjects covered in Week 3 & 4, including readings and Assignment 2
- Recap of Week 3 Presentations
- Presentation: *Romanticism*
- **Required reading** (by Week 6)
 - Chapter 4: 'The Age of Industry: 1750-1800' in *Five Centuries of British Painting* by A. Wilton
- **Assignment 3** (by Week 7):
 - Visit St Pancras Station, St Pancras Renaissance Hotel and take a tour of King's Cross redevelopment site.

Week 6:

Tuesday 21 February – Victoria & Albert Museum

- An introduction to key works in the Victoria & Albert Museum including The British Galleries, The Cast Courts, Gamble, Poynter & Morris Rooms and the Sheepshanks Collection
- A review of Georgian architectural styles from Neo-Palladianism to Regency Classicism and an introduction to the Gothic Revival
- Special exhibition: *You Say You Want A Revolution*
- Discuss responses to the collections and exhibition
- **Required reading** (by Week 7):
 - Chapter 5: 'Romantic Virtuosos: 1800-1840' in *Five Centuries of British Painting* by A. Wilton

4. VICTORIAN ART & ARCHITECTURE

Week 7

Tuesday 28 February – Heythrop College

- A discussion of V&A visit, Assignments 3 and readings
- **Quiz 3** based on subjects covered in Week 5 & 6, including readings and Assignment 3
- Recap of Week 5 presentation
- Presentation: ***Victorian Art & the Pre-Raphaelite Brotherhood***
- **Student Presentations** (1)
- **Assignment 4** (by Week 8)
 - Visit The British Museum Open daily 10.00–17.30 and until 20.30 on Fridays, free entry
- Term Paper 1 due Wednesday 1 March
- **Book ahead now for Assignment 7 if you haven't already done so!**

MIDTERM BREAK

6 – 10 March

Week 8:

Tuesday 14 March – Heythrop College

- A discussion the Assignment 4 and reading
- Recap of Week 7 presentations
- Presentation: **Victorian Architecture: Gothic Revival**
- **Student presentations** (2)
- **Required reading** (by Week 9):
 - Chapter 6: 'Middle-Class Moralities: 1840-1860' in *Five Centuries of British Painting* by A. Wilton
 - Chapter 5: 'Victorian London' in *London Architecture* by M. Butler
- **Assignment 5** (by Week 10):
 - Visit The Design Museum, open daily 10.00-17.45, last admission 17.15; open late until 20.00 on the first Thursday of the month

Week 9:

Tuesday 21 March – Tate Britain

- An introduction to key works in the collections – 1840 to 2000
- Special exhibition: *David Hockney*
- Discuss responses to the collections and exhibition – each student to select a subject (post 1840) for further study (or an architectural subject) – this will become the focus of Term Paper 2 (due Week 14).
- **Required reading** (by Week 10):
 - Chapter 7: 'The Apogee of Empire: 1860-1910' in *Five Centuries of British Painting* by A. Wilton

5. A NEW CENTURY

Week 10

Tuesday 28 March – Heythrop College

- A discussion of the Tate Britain visit, Assignment 5 and readings
- **Quiz 4** based on subjects covered in Week 7, 8 and 9, including readings and Assignments 4 & 5
- Recap of Week 8 presentation
- Presentation: **A New Century: 1900-1918**
- **Student presentations** (3)
- **Required reading** (by Week 11):
 - Chapter 6: 'Edwardian London and the Rise of Modernism' in *London Architecture* by M. Butler
- **Assignment 6:** (by Week 12)
 - Visit The Barbican Centre, open Mon-Sat 09.00-23.00, Sun 11.00-23.00

Week 11:

Tuesday 4 April – The Courtauld Collection

- An introduction to key works in the Courtauld collection with a focus on French Impressionist and Post-Impressionist artists
- Special exhibition: *Reading Drawings*
- Discuss responses to the collections and exhibition
- Architecture walk around Fleet Street and the Strand
- **Required reading** (by Week 12):
 - Chapter 8: 'The Great Debate: 1910-1960' in *Five Centuries of British Painting* by A. Wilton

6. MID-CENTURY MODERN

Week 12:

Tuesday 11 April – Heythrop College

- A discussion of the visit to the Courtauld Collection and architecture walk, Assignment 6 and readings
- **Quiz 5** based on subjects covered in Week 10 & 11, including readings and Assignment 6
- Recap of Week 11 presentation
- Presentation: ***Postwar Art and Architecture***
- **Student presentations** (4)
- **Required reading:** (by Week 13)
 - Chapter 9: 'A New Reality since 1960' in *Five Centuries of British Painting* by A. Wilton
- **Assignment 7 (by Week 15):**
 - Visit the Sky Garden at 20 Fenchurch, open Mon-Fri 10am-4.45pm, Sat-Sun 11am-7.45pm, free entry, advance booking only. <http://skygarden.london/sky-garden>

Week 13:

Tuesday 18 April – Tate Modern

- An introduction to key works in the Tate Modern displays
- **Special Exhibition:** *Wolfgang Tillmans*
- Responses to the Tate Modern collections and exhibition
- **Required reading:** (by Week 15):
 - Chapter 7: '1945 to the 21st Century' in *London Architecture* by M. Butler

7. CONTEMPORARY

Week 14:

Tuesday 25 April – Saatchi Gallery

- Tour by museum guide
- View and discuss the permanent installation: Richard Wilson, 20:50
- **Special Exhibitions:** *To be confirmed*
- Responses to the collections and exhibition/s
- Term paper 2 due Wednesday 26 April

Week 15

Tuesday 2 May – Heythrop College

- A discussion of the Saatchi Gallery visit, Assignment 7 and readings
 - Recap of Week 12 presentation and discussion
 - Presentation and discussion: ***Contemporary Art & Architecture***
 - A review of the course
 - 'The Big Spring Quiz' based on subjects, artists, architects and architecture covered during the entire course.
-

Architecture checklist

- ☐ Leadenhall Building ('Cheesegrater'), 2014
- ☐ 30 St Mary Axe ('Gherkin'), 2004
- ☐ City Hall, 2002
- ☐ The British Library, 1978-97
- ☐ Lloyd's Building, 1986
- ☐ The Shard, 2012
- ☐ Tower Bridge, 1894
- ☐ Royal Exchange, 1841-44
- ☐ Palace of Westminster, 1835-60
- ☐ Buckingham Palace, 1703-1913
- ☐ St Pauls Cathedral, 1697
- ☐ Kensington Palace, 1605-1727
- ☐ Westminster Abbey, 1090
- ☐ Royal Albert Hall, 1867-71

Art Exhibitions – for information

- *Picasso Portraits* –
National Portrait Gallery: closes 5 Feb
- *Australia's Impressionists* –
National Gallery: closes 26 Mar
- *Robert Rauschenberg* –
Tate Modern: closes 2 Apr
- *Vanessa Bell* –
Dulwich Picture Gallery: opens 8 Feb
- *The Radical Eye: Modernist Photography from the Sir Elton John Collection* –
Tate Modern: closes 7 May
- *The American Dream: Pop to the Present* –
British Museum: opens 9 Mar
- *Howard Hodgkin: Absent Friends* –
National Portrait Gallery: opens 23 Mar

Required Reading:

Course Texts:

Wilton, Andrew (2002) *Five Centuries of British Painting* (Thames & Hudson)

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

Recommended Further Reading:

Spalding, Frances (1994) *British Art Since 1900*

Stallabrass, Julian (1999) *High Art Lite* (Verso)

Treuherz, Julian (1993) *Victorian Painting* (Thames & Hudson)

Vaughan, William (1999) *British Painting: The Golden Age* (Thames & Hudson)

Additional Further Reading:

Allinson, K. & Thornton, V. (2014) *London's Contemporary Architecture: An Explorer's Guide* (Routledge)

Bindman, David & Morgan, Nigel (1988) *The Thames & Hudson Encyclopedia of British Art* (World of Art)

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)

Curtis, Penelope and Stephens, Chris (2013) *Tate Britain Companion: A Guide to British Art* (Tate)

Egerton, Judy (1998) *The British School* (National Gallery Publications)

Graham-Dixon, Andrew (1999) *A History of British Art* (BBC)

Humphreys, Richard (2007) *Tate Britain Companion to British Art* (Tate)

Jones, Edward & Woodward, Christopher (2013) *Guide to the Architecture of London*

Phillips, Sam (2011) *The Art Guide: London* (Thames & Hudson)

Powell, Kenneth (2011) *21st Century London: The New Architecture* (Merrell)

Steer, Isabella (2001) *History of British Art* (Essential Art)

Stourton, James (2012) *Great Houses of London* (Frances Lincoln Limited)

Summerson, John (2003) *Georgian London* (Yale)

Recommended 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

Recommended 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