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 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 architecture over three centuries.

The course begins in the 16th 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 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 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 the Baroque 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 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 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 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 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 at least one seminar and one 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.

<table>
<thead>
<tr>
<th>Term paper 1</th>
<th>25%</th>
<th>Presentation</th>
<th>20%</th>
<th>Class contribution</th>
<th>10%</th>
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<tbody>
<tr>
<td>Term paper 2</td>
<td>25%</td>
<td>Quizzes</td>
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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. We will also consider London the architectural styles adopted in London after the Great Fire and the influence of Christopher Wren and Inigo Jones.

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. 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 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, 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 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.

Texts:
Spalding, Frances (1987) British Art Since 1900 (Thames & Hudson: 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 an exhibition of Conceptual Art in Britain 1964-70.
THE COURSE PLAN

INTRODUCTION

Week 1:
Tuesday 12 / Wednesday 13 January – Heythrop College

- Introductions
- The syllabus explained
- A discussion of assignments, assessment and instructions for forthcoming visits
- Presentation and discussion: The Rebirth of British Art & Architecture
- Assignment 1 (by Week 3): Visit John Soane’s Museum, open Tue-Sat 10.00-1700, free entry. www.soane.org

Week 2:
Tuesday 19 / Wednesday 20 January – Tate Britain

- An introduction to key works in the collection
- Discuss responses to the collections
- Each student to select a subject (pre. 1840) for further study – this will become the subject of Term Paper 1 (due Week 7).
- Special exhibition: Artist & Empire: Facing Britain’s Imperial Past

THE CLASSICAL AGE

Week 3:
Tuesday 26 / Wednesday 27 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 and discussion
- Presentations and discussion: The ‘Classical Age’
- 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/
Week 4:
Tuesday 2 / Wednesday 3 February – 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

**ROMANTICISM**

Week 5:
Tuesday 9 / Wednesday 10 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 Presentation and discussion
- Presentation and discussion: **Romanticism**

Week 6:
Tuesday 16 / Wednesday 17 February – Victoria & Albert Museum

- An introduction to key works in the Victoria & Albert Museum including The British Galleries, Gamble, Poynter and Morris Rooms and the Sheepshanks Collection
- Discuss responses to the collections
VICTORIAN ART & ARCHITECTURE

Week 7
Tuesday 23 / Wednesday 24 February – Heythrop College

- A discussion of V&A visit, the Assignments 3 and reading
- Quiz 3 based on subjects covered in Week 5 & 6, including readings and Assignment 3
- Recap of Week 6 presentation and discussion
- Presentation and discussion: Victorian Art
- Student presentations (1)
- Assignment 4 (by Week 8): Visit Banqueting House open Mon-Sun, 10am-5pm, £5 entry (online student concession rate) www.hrp.org.uk/banqueting-house
- Term Paper 1 due Wednesday 24 February
- Book now for Assignment 7

MIDTERM BREAK

Week 8:
Tuesday 8 / Wednesday 9 March – Heythrop College

- A discussion the Assignments 5 and reading
- Recap of Week 7 presentation and discussion
- Presentation and discussion: Victorian Architecture
- Student presentations (1)
- Assignment 5 (by Week 10): Visit Gagosian Gallery, St Pancras Renaissance Hotel & Kings Place

Week 9:
Tuesday 15 / Wednesday 16 March – Guildhall Art Gallery & Museum of London

- An introduction to key works in the collection
- Discuss responses to the collections – each student to select a subject (post 1840) for further study – this will become the subject of Term Paper 2 (due Week 14).
- Special exhibition – Unseen City: Photos by Martin Parr
- Visit Roman Amphitheatre
- Museum of London: People’s City: 1850s – 1940s
A NEW CENTURY

Week 10
Tuesday 22 / Wednesday 23 March – Heythrop College

• A discussion of the Guildhall visit, Assignment 6 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 and discussion
• Presentation and discussion: A New Century
• Student presentations (2)
• Assignment 6: (by Week 12) 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
• Required reading (by Week 11): ‘Sculpture Between the Wars’ in British Art Since 1900 (Thames and Hudson: London), pp. 90-105

Week 11:
Tuesday 29 / Wednesday 30 March – The Courtauld Collection

• An introduction to key works in the Courtauld collection with a focus on French Impressionist and Post-Impressionist artists
• Discuss responses to the collections
• A visit to Neo-Gothic mansion: Two Temple Place - tbc
• Architecture walk around Fleet Street and the Strand

POSTWAR

Week 12:
Tuesday 5 / Wednesday 6 April – Heythrop College

• A discussion of the visit to the Courtauld Collection and architecture tour, Assignment 7 and readings
• Quiz 5 based on subjects covered in Week 10 & 11, including readings and Assignments
• Recap of Week 10 presentation and discussion
• Presentation and discussion: Postwar Art and Architecture
• Student presentations (3)
• 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 12 / Wednesday 13 April – Tate Modern & Imperial War Museum

- An introduction to key works in the Tate Modern displays
- Responses to the Tate Modern collections
- **Special Exhibition:** *Performing for the Camera* - tbc
- An introduction to key works in the Imperial War Museum collection
- **Special Exhibitions:** Lee Miller: *A Woman’s War*, Peter Kennard: *Unofficial War Artist* and *Visions of War Above and Below*

**CONTEMPORARY**

Week 14:
Tuesday 19 / Wednesday 20 April – Tate Britain

- An introduction to key works in the collections – 1840 to 2000
- Discuss responses to the collections
- **Special exhibition** – *Conceptual Art in Britain 1964-79*
- Term paper 2 due Wednesday 20 April

Week 15
Tuesday 26 / Wednesday 27 April – Heythrop College

- A discussion of the Tate Britain visit, Assignment 7 and readings
- Recap of Week 13 presentation and discussion
- Presentation and discussion: **Contemporary Art and Architecture**
- ‘The Big End of Term 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)


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


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