



SYLLABUS

British Masters: 18th Century to the Present

Instructor: Carole Machin

Spring Semester 2012

Contact Hours: 40

Language of Instruction: English

LONDON, ENGLAND (ILACA)

email:carole.machin@btinternet.com

Tuesday: 1.30 - 3.30pm

Thursday: 1.00 - 2.00pm

This course will provide a detailed study of those painters and sculptors who are deemed British masters/mistresses. Our studies begin in the early 18th 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 19th century by an increasingly wealthy middle class who wanted to 'buy British'. Finally, we take a look at the developments in the 20th and 21st 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 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.

The course:

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 18th 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 their likelihood of achieving a long-term reputation.

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

METHODOLOGY:

One third of the teaching time will be spent in slide lectures, videos/DVDs and class discussions in preparation for the week's gallery visit. The other two thirds will be spent in London galleries/museums where students with the help of worksheets to aid research will study the paintings at first hand, give presentations in front of the art works and makes notes on tutor lectures given in front of works of art. The worksheets will form part of the student journals and they will also be asked to record their personal responses to the art object.

Class texts:

William Vaughan, *British Painting: The Golden Age*

Julian Treuherz, *Victorian Painting*

Frances Spalding, *British Art Since 1900*

READING:

There will be a variety of texts from the Thames and Hudson World of Art Series.

They will range from texts on individual artists such as:

- Perry and Cunningham ed. 'Academies, Museums and Canons of Art'
- David Bindman 'Hogarth'
- Graham Reynolds 'Turner'
- Rosenthal, 'Constable'
- Russell 'Francis Bacon'

- Tim Hilton 'The Pre-Raphaelites'
- C.Harrison 'Transition: The London Art Scene in the Fifties'
- Compton 'British Art in the Twentieth Century'
- Kent 'Shark Infested Waters – The Saatchi Collection of British Art in the 90s'
- Spalding, 'British Art Since 1900',
- Read, 'Modern Sculpture' and Krauss' 'Passages in Modern Sculpture'
- The Sensation Exhibition Catalogue
- Tate Gallery 'History of British Art' General Editor David Bindman

All these are available in the student study room library

ASSESSMENT:

Assignment 1 = 10%

Assignment 2 = 15%

Assignment 3 = 25%

Presentations, Participation, Journals = 25%

Final examination = 25%

Carole Machin, January 2012

CLASS SCHEDULE	STUDENT READING
Thurs 9 th Feb. Course introduction.	
Tues. 14 th Feb. Visit the National Gallery to study the work of Hogarth, Reynolds, Gainsborough, Stubbs and Joseph Wright of Derby and compare with Italian Renaissance masters.	Read – Academies, Museums & Canons, Introduction and Case Study 4 Vaughan Chapter 1
Thurs. 16 th Feb. Classroom Hogarth and London Life	
Tues. 21st Feb. Visit the Tate Britain –The Formation of the Royal Academy. Reynolds and the 'Grand Manner'. The Grand Tour and Portraiture. The Romantic Imagination – the work of Fuseli, Blake, John Martin etc. The Emergence of Landscape	Read – Vaughan introduction and chapters 2 & 5
Thurs. 23rd Feb. Classroom Romanticism and landscape painting	
Tues. 28 th Feb. Visit Tate Britain – The Pre-Raphaelites Brotherhood.	Read – Treuherz- chapter 4 Paper 1 due
Thurs. 1st March No class – Scotland visit	
Tues. 6 th March Visit Victoria and Albert Museum- High Victorian Art	Read – Treuherz chapter 5
Thurs. 8 th March Classroom The Pre-Raphaelites	

Tues. 13 th March Visit Courtauld Institute Gallery Thurs. 15 th March Classroom Impressionism in Britain John Singer Sargent and Walter Sickert	Read – Treuherz chapters 5,6,7 Preliminary submission of journal Paper 2 due 15th March
Tues. 20 th March Visit The Imperial War Museum Thurs. 22 nd No class – theatre visit	Read – Spalding chapters 1,2
Flexi week	
Tues. 3 rd April Visit Tate Britain – Picasso and Modern British Art Thurs. 5 th April Classroom The Beginning of Modernism	Read – Spalding 4,5&6
Tues. 10 th April Visit Tate Modern - Britain and Surrealism Thurs. 12 th April Classroom Surrealism, Modernism and the Aftermath of WW1 – Nicholson, Henry Moore, Barbara Hepworth	Read – Spalding chapter 2,3,4
Tues. 17 th April Visit The National Portrait Gallery; Lucien Freud Exhibition Thurs. 19 th April No class Stratford visit	Read – Spalding chapter 5
Tues. 24 th April Visit the Royal Academy – David Hockney Exhibition Thurs. 26 th April Visit The 1960's and 70's Pop Art and the School of London – Bacon, Freud, Kossoff, Auerbach, Caro, Hockney	Read- Spalding chapters 6,9,10 Paper 3 due
Tues. 1 st May Visit Tour of commercial galleries and visit to an auction house. Thurs. 3 rd May Classroom The art market and current British art.	Hand in journal
Tues. 8 th May Classroom Review Class 2 Examination	

Every class (on-or-off-site) must be attended. Absence will only be accepted on the grounds of sickness. Sickness must be notified in advance in person (by phone, note or email) either your grade.