

MODERN AND CONTEMPORARY ART IN LONDON

Carole Machin - Fall 2007 - email carole.machin@btinternet.com

Over the last thirty years Britain has become a vibrant and fertile international centre for the visual arts. Through the work on display in the museums and galleries of London, the course will attempt to relate the current confusing range of artistic styles with the revolutionary ideas of the first twenty five years of the 20th century, the impact of two world wars and more recent social and global events. Some reference will also be made to parallel developments in architecture.

The aim of this course is to help the student find pathways through the wide range of art of the last hundred years. They will learn to identify works that can be attributed to movements and 'isms' and learn to recognize and understand the diversity of media now used to create 'fine' art. They will also discover the problems of making quality judgements about contemporary art and will be encouraged to develop their own critical faculties as well as develop a framework of historical references with which to judge art now.

We will debate the changing method of art sales and patronage over the last hundred years which include both art offered for sale, via exhibitions and dealers, and art of a more temporary nature which cannot be sold as a material commodity but must rely on sponsorship.

Methodology

London provides an excellent selection of public and commercial galleries and museums from which to study work from 1900 through to the present day.

Each week a one hour session will be held in the classroom and a two hour session will take place in a museum or gallery. The classroom session will include illustrated lectures, student presentations, video/DVD material and student led discussions. Gallery visits will require the students to make oral reports on specific works, to answer questions and complete worksheets in their journals.

ASSIGNMENTS AND GRADING

Students will be required to complete three course essays, a weekly journal and a final examination.

Essay 1 = 10%

Essay 2 = 15%

Essay 3 = 25%

Journal, presentations, attendance and participation = 25%

Examination = 25%

Note that marks will be deducted for poor attendance

CLASS TEXTS

The Story of Modern Art Norbert Lynton

Movements in Modern Art since 1945 Edward Lucie-Smith

Photocopied materials

Additional Reading (available in the study room)

Alan Bowness 'Modern European Art' Thames and Hudson

Francina and Harrison 'Modern Art and Modernism: A Critical Anthology

R. Hughes 'The Shock of the New' BBC

G. Hamilton 'The Pelican History of Art, Europe 1880 – 1968

H.B. Chipp 'Theories of Modern Art. A Source Book for Artists and Critics'

Anthony Penrose 'Roland Penrose: The Friendly Surrealist'

Michel Remy 'Surrealism in Britain'

Fiona Bradley 'Surrealism'

Martin Harrison 'Transition: The London Art Scene in the Fifties'

Paul Wood 'Conceptual Art'

A. Elsen 'The Origins of Modern Sculpture'

N. Stangos 'Concepts of Modern Art'

H. Osbourne ed. 'The Oxford Companion to Modern Art'

Susan Compton ed. 'British Art in the 20th Century' Prestel.

Sensation Exhibition Catalogue 1997. Royal Academy.

Louisa Buck 'Moving Targets 1 and 2: A Users Guide to Art Now. Tate Publications.

Kenneth Frampton 'Modern Architecture: A Critical History'

'From Blast to Freeze'

Mary Acton 'Learning to Look at Modern Art'

Carole Machin 'British Art Since WW2' (chapter from A Visitor's Britain ed. P. Tatspaugh and M. Upham)

COURSE SCHEDULE

Student readings

<p>Week 1 Wed. 5th Sept. Visit - Tate Modern Dali and Film Exhibition Thurs.6th Sept. Classroom - introduction</p>	
<p>Week 2 Tues. 12th Sept. Visit to Courtauld Institute Gallery to study late 19th and early 20th century art. Thurs. 14th Sept. Classroom An outline of the artistic ideas of the late Nineteenth century which were to be challenged after 1900 by the ideas of 'Modernism'. The impact of the two Post Impressionist exhibition held in London in 1910 and 1912</p>	<p>Read – Lynton introduction and chapter 1</p>
<p>Week 3 Tues. 18th Sept. Visit - Tate Modern Thurs. 20th Sept. Classroom - The Age of Modernism: Cubism, Futurism and Vorticism and echoes in the built environment</p>	<p>Read – Lynton chapter 2</p>
<p>Week 4 Tues. 25th Sept. Visit - Tate Modern Thurs.27th Classroom - Surrealism</p>	<p>Read – Lynton chapters 4& 5 Essay 1 due</p>
<p>Week 5 Tues. 2nd Oct. Visit - Imperial War Museum or Tate Britain Thurs. 4th Oct. Classroom - War Art</p>	<p>Read - Lynton chapter 4</p>
<p>Week 6 Tues.9th Oct. Visit - TBA Thurs. 11th Oct. Classroom – Abstract Expressionism and Pop Art</p>	<p>Read – Lucie-Smith chapter 4 First journal submission. Essay 2 due</p>
<p>Week 7 Flexi Week</p>	
<p>Week 8 Tues. 23rd. Oct. Visit - Tate Britain: Lucien Freud, Spencer, Gwen John, Francis Bacon, Jacob Epstein Thurs. 25th Oct Classroom - Painting and Sculpting the Human Form</p>	<p>Read - C. Machin, 'British Art Since 1945'chapter 9 from A Visitor's Britain,</p>
<p>Week 9 Tues. 30th Oct. Visit - Victoria and Albert Museum: Cold War Art and Design Exhibition 1945 - 75 Thurs. 1st Nov. Classroom - Discussion of above exhibition</p>	<p>Read – photocopied materials Lynton chapter 8</p>
<p>Week 10 Tues. 7th Nov. Visit - Tate Modern Gallery Thurs. 9th Nov. Classroom - Minimalism, Conceptualism, Super-realism</p>	<p>Read – Lucie – Smith chapter 5</p>
<p>Week 11 Tues. 14th Nov. The Turner Prize: A Retrospective – Tate Britain Thurs. 16th Nov. Classroom - BritArt</p>	<p>Read – Photocopied material.</p>
<p>Week 12 Tues. 20th Nov. Visit - Tate Modern: Louise Bourgeois Thurs. 22nd Nov. No class (Thanksgiving dinner)</p>	<p>Read - Critics articles from national newspapers Essay 3 due</p>
<p>Week 13 Tues. 27th Nov. Visit - Cork Street and its commercial art galleries Thurs. 29th Nov. Classroom - Buying and Selling Art: The Changing Face of the Art Market</p>	<p>Read -L. Buck MovingTargets section 'The Players' page 96 onwards</p>
<p>Week 14 Class 1 Review Class 2 Examination</p>	