

BRITISH ART OF THE LAST HUNDRED YEARS.

Over the last thirty years Britain has become a vibrant and fertile centre for the visual arts. This course attempts to relate the recent confusing range of artistic styles and media, both in Britain and internationally, to the development of 'modernism' at the beginning of the 20th century. Because of the speed of communication and travel, new ideas in art spread rapidly and therefore it is impossible to look at modern art in Britain without reference to the art developments in the wider Western world, consequently we will also look at art in Europe and North America. 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 sometimes baffling range of art of the last hundred years. The course will begin with the state of art in Britain and France in the last part of the 19th century and end with art now. We 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'. We will discover the problems of making quality judgements about contemporary art and aim to develop critical faculties as well as develop a framework of references with which to judge art now.

We will debate the changing method of art sales and patronage over the last hundred years including art produced by the artist and offered for sale through exhibitions and dealers as well as art of an ephemeral nature that 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.

There will be a two hour session a week in the classroom and a two hour session in a museum or gallery.

The classroom session will include slide 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 specific questions and complete worksheets in their journals and record their reactions.

COURSE SCHEDULE

Week 1.	<i>Thurs. 8th April</i> Introduction and visit to the National Gallery
Week 2.	<i>13th April</i> –An outline of the artistic ideas of the late 19 th century which were to be challenged after 1900 by the ideas of ‘Modernism’ <i>15th April</i> Field trip – <u>Courtauld Institute Gallery</u> Read – Spalding chapters 1 and 2
Week 3.	Tuesday <i>20th April</i> The Age of Modernism, Cubism and Vorticism at Tate Modern Thurs. <i>22th April</i> Britain and Surrealism <u>Tate Modern Gallery</u> Read – Spalding chapter 5
Week 4.	Tuesday <i>27th April</i> Two world Wars and Art Thurs. <i>29th April</i> Field Trip – Imperial War Museum Read – Spalding chapter 3 and 5
Week 5.	Tuesday <i>4th May</i> War Art. Post War Reconstruction and the Festival of Britain. Painting the Human Form – Lucien Freud, Spencer, Gwen John, Francis Bacon etc. <i>Thurs. 6th May</i> Field Trip – Henry Moore Exhibition at Tate Britain Read -Spalding chapters 6
Week 6.	Mid-term Break.
Week 7.	Tuesday <i>18th May</i> Pop Art and Op Art Field trip – <u>Tate Britain Gallery</u> <i>? Wed. 19th May</i> <u>Tate Britain gallery</u> Read -Spalding chapters 9 Lucie -Smith chapter 4
Week 8.	Tuesday <i>25th May</i> Portrait Painting at <u>National Portrait Gallery</u> Thurs. <i>27th May</i> Wales trip Read – Spalding chapter 8 & 10 Lucie – Smith chapter 5
Week 9.	Tuesday <i>1st June</i> BritArt Thurs. <i>3rd June</i> <i>May</i> Field trip – <u>Broadgate Centre</u> Read – Spalding chapter 10 Lucie – Smith chapters 11 & 12
Week 10.	Tuesday <i>8th June</i> British Art and Architecture Now Thurs. <i>10th June</i> Field trip - <u>Cork St. and an auction house</u>

Week 11.	15 th June Review. 17 th June Examination.
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ASSIGNMENTS AND GRADING.

Students will be required to complete essay assignments, a weekly journal and a final examination.

Assignment 1 = 10%

Assignment 2 = 15%

Assignment 3 = 25%

Attendance, participation, journal = 25%

Examination = 25%

CLASS TEXT

Frances Spalding 'British Art Since 1900'

E.Lucie-Smith 'Movements in Modern Art Since 1945' Thames and Hudson

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 to Martin, Leah or me. Any absence, except for sickness, will affect your grade.

Carole Machin 2010



Additional Reading

Alan Bowness *Modern European Art* Thames and Hudson

N.Lynton *The Story of Modern Art* Phaidon.

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*

Ed. Chris Stephens *The History of British Art 1870-Now* Tate Publications