



AH/FA 390 WESTERN ART AND THE CONVERGENCE OF TECHNIQUE AND PHILOSOPHY
IES Abroad London

DESCRIPTION: The premise of the course is based upon a traditional Fine Art education comprising of both Practical and Art Historical elements. The course is divided into six different artistic movements. Each movement will begin with an Art Historical 'background' lesson followed by a practical class the following week in either the National Gallery or Tate Britain, related to that movement. For example, in studying the Italian Renaissance, students will draw 'about' the concepts of linear perspective (an artistic innovation of that time & place) in front of the appropriate paintings. The artistic movements taught will encompass artistic styles from all over the world. For example, the Renaissance looks at Italy's greatest contribution to art, the Romantics and Secessionists bring in some of northern Europe's most famous artists, Paul Gauguin's work takes us to Tahiti and the South Pacific, Mary Cassatt brings in the most famous American Impressionist and, of course, British art is well covered during most lessons. London being a major European Art Capital provides a rich and varied source of research and opportunity.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

INSTRUCTORS: Lucinda Hawksley and Andy Pankhurst

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None. No prior training or educational experience is required except an interest in the Fine Arts and Art History. Please be aware that you will be expected to participate in drawing exercises.

ADDITIONAL COST: None.

METHOD OF PRESENTATION:

- Lectures (including PowerPoint presentations)
- In the weeks there are evening classes at the IES Centre, the morning classes will be drawing in art galleries (advice given by tutors and published on Moodle. Students will always meet at the gallery.
- Seminars and discussions
- Course-related trips (including one extra course-related trip to Tate Britain regarding the Pre-Raphaelites). Moreover, every second week will include a practical component drawing in either the National or Tate Galleries.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation(10%)
- Practical work and presentation (45%)
- Essay (25%)
- Exam(20%)

Students will be assessed by writing one short essay on a subject chosen from a list provided by the tutor and one long essay both of which will deal with one of the periods studied. The topic for both essays will be assigned by the tutor at the start of the course. Each student will also give a presentation to the rest of the class regarding the subject of their long essay.

The practical element of the course is assessed based upon "personal development" (i.e. there is no set standard). The practical portion also requires extensive independent work every other week including, but not limited to:

- Visiting a wide variety of art galleries and other exhibition spaces, including the world-renowned *Tate Modern*. Most museums and galleries in London are free and many of them are open in the evening at least once a week; many also have free lectures and events.
- Students will make drawings individually, continuing to develop concepts taught during class (Museums are as important as art galleries, IES Abroad London is in very short walking distance from the British Museum, non-art-specific, such as the

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Natural History Museum and Science Museum are also wonderful resources for drawing the objects they see on display.)

- Making the most of living in London; which is quite like living inside an enormous socially realistic art gallery. There are opportunities for drawing, photographing and absorbing artistic content every day. Students should take their sketchbooks/cameras out with them and enjoy the artistic elements of people-watching, design icons, and of discovering architecture of many different time periods and styles.

LEARNING OUTCOMES:

By the end of the course students will be able to:

1. To learn about the tradition, creation and impact of art history in the Western world.
2. To experience a wider context for both a richer visual and historical understanding and experience of great art of the past, together with its relationship to Modern & Contemporary art.
3. To discover how artists affected contemporary social and cultural history and how these changes still affect our culture today.
4. Learning to "read" a work of art: analyzing paintings, drawings and sculpture in terms of symbolism as well as in social and historic contexts.
5. To introduce and broaden the experience of working with primary source materials and historical texts.
6. To learn how to create one's own work of art, both by drawing on the values and expertise of artists from the past as well as by engaging with personal and unique styles, talents and personal histories.
7. To develop a critical study of art history, using relevant primary and secondary materials.
8. To present to peers the outcome of one's work and to produce an extended essay, showcasing research skills and imbuing the topic with enthusiasm.
9. To continue to learn the language of drawing with a greater freedom of expression and understanding within the Fine Arts.

ATTENDANCE POLICY

IES Abroad courses are designed to take advantage of the unique contribution of the instructor and the lecture/discussion format is regarded as the primary mode of instruction, regular class attendance is mandatory. Irregular attendance or unauthorized absences may result in a lowered grade, and/or disciplinary action. Students taking this course should note that, because of the practical component of the course, there is a high expectation to utilize gallery time productively both when scheduled in class and beyond class time.

CONTENT:

Week	Content	Assignments
Week 1	The Italian Renaissance The early, middle and high Renaissance in Italy. Looking at the meaning of the Renaissance, how it was affected by the bubonic plague and by politics and what resonance it had for later movements. Especially focusing on how Italian Renaissance art influenced British art via the Grand Tour and 18th-century classicism.	Weekly tasks will be given in class by the tutor. Suggested background reading: • Jacob Burckhardt, <i>The Civilisation of the Renaissance in Italy</i> (Penguin, 2004) • Stefano Zuffi, <i>Understanding Italian Renaissance Painting</i> (Thames & Hudson, 2010)
Week 2	Italian Renaissance Continued Drawing in National Gallery. Looking at 'linear perspective' from the Early Renaissance to the High Renaissance while working from the paintings of such	Drawing in the <i>National Gallery</i> . Looking at 'linear perspective' from the Early Renaissance to the High Renaissance while working from the paintings of such artists as Uccello and Tintoretto.

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	artists as Uccello and Tintoretto.	2 hours of independent drawing
Week 3	William Hogarth v. Rococo The history behind Rococo art, the French movement that swept Britain, seen in contrast with the work of British artist William Hogarth, whose work was the antithesis of the Rococo movement, , , . This class includes a one-hour field trip to the Wallace Collection.	Weekly tasks will be given in class by the tutor. Suggested background reading: • Klaus Carl & Victoria Charles, <i>Rococo</i> (Parkstone Press, 2010) • Vernon Hyde Minor, <i>Baroque & Rococo: Art & Culture</i> (Prentice Hall, 1999) • William Hogarth, <i>The Analysis of Beauty</i>, available as a free download: http://www.gutenberg.org/ebooks/51459
Week 4	William Hogarth v Rococo Continued Drawing in the National Gallery. Exploring the dynamics of 'Composition' in paintings through the work of Rococo artists Fragonard, Boucher, Watteau and Tiepolo, and comparing them to the works of Hogarth.	2 hours of independent drawing
Week 5	The Romantics The Romanticism movement in Europe – especially Germany, France, Switzerland and the UK. Looking at how it tied in with literature, what a Romantic mind was like, the most important tenets of Romanticism, and who the major exponents of the movement were This class includes a one-hour field trip to the Romanticism rooms at the National Gallery.	Weekly tasks will be given in class by the tutor. Suggested background reading: • David Blayney Brown, <i>Romanticism</i> (Phaidon, 2001) • William Vaughan, <i>Romanticism and Art</i> (Thames & Hudson, 1994) • V&A museum, 'The Romantic Tradition in British Painting': http://www.vam.ac.uk/content/articles/t/the-romantic-tradition-in-british-painting-1800-1950/
Week 6	The Romantics Continued Drawing in the Tate Britain. Examining concepts of light in paintings, i.e. 'Tone (chiaroscuro)', while working from such British 19C Romantics as J.M.W. Turner and John Constable.	2 hours of independent drawing

Week 7	The Pre-Raphaelites Looking at the principles of Pre-Raphaelitism and how it changed the face of British art. The first half of the class will focus on the works of the Pre-Raphaelite Brotherhood, the second half will look at the Pre-Raphaelite Movement and how it affected future artistic movements, including Impressionism. NB. An extra field trip, adds an extra class, for this topic. A day and time will be arranged to fit in with students' schedule. The field trip will be to a special exhibition, if relevant, or to Leighton House Museum.	Weekly tasks will be given in class by the tutor. Suggested background reading: • Lucinda Hawksley, <i>Lizzie Siddal, The Tragedy of a Pre-Raphaelite Supermodel</i> (Andre Deutsch, 2004) • Christopher Wood, <i>The Pre-Raphaelites</i> (Phoenix, 2000)
Week 8	Pre-Raphaelites Continued Drawing from the mid-19thC Pre-Raphaelites in the Tate Britain to discover and draw about how artists have used the concept of 'Colour' within their work.	2 hours of independent drawing
Week 9	Aestheticism to Impressionism Looking at the similarities and joint working practices of the Aesthetic movement in Britain and the Impressionists in France, (including Mary Cassatt, the only American to exhibit with the group). Also looking at the way in which Impressionism led to Post-Impressionism. This class includes a one-hour field trip to the Courtauld Gallery or the National Gallery.	Weekly tasks will be given in class by the tutor. Suggested background reading: • Lucinda Hawksley, <i>Dickens's Artistic Daughter, Katey</i> (Pen & Sword, 2018) • William Gaunt, <i>The Impressionists</i> (Thames & Hudson, 1995) • Russell Ash, <i>Impressionists and Their Art</i> (Time Warner, 2003)
Week 10	Aestheticism to Impressionism Continued Drawing in the National Gallery. Understanding 'Form' through drawing from Manet to Cezanne.	2 hours of independent drawing
Week 11	The Bloomsbury Group IES Abroad London is in the heart of Bloomsbury, an area which was home to one of the most avant-garde art movements of the 20 th Century. Looking at the way the group began, how they worked together and how they influenced movements such as the Omega Workshops. Also exploring the connections between Bloomsbury art and literature.	Weekly tasks will be given in class by the tutor. Suggested background reading: • Frances Spalding, <i>The Bloomsbury Group</i> (National Portrait Gallery, 2010) • Isabelle Anscombe, <i>Omega and After: Bloomsbury and the Decorative Arts</i> (Thames & Hudson, 1985)
Week 12	The Bloomsbury Group Continued Drawing in the National Portrait Gallery. 'Pattern' in composition & design. Looking at the artists at the heart of the Bloomsbury group, Duncan Grant & Vanessa Bell, as well as comparing Bloomsbury work to that of the Camden Town Group of artists from	2 hours of independent drawing



	the same period (based just north of Bloomsbury).	
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COURSE-RELATED TRIPS: Course-related trips including one extra course-related trip to Tate Britain regarding the Pre-Raphaelites) are part of this course. Moreover, drawing classes will include a practical component drawing in public galleries.

REQUIRED READINGS:

Weekly tasks will be given in class by the tutor. There are no set weekly readings because art exhibitions and theory changes frequently. Students will be told by their tutor what to reference and read in each changing semester. The suggested readings (below) should be used as a starting point for students' research when working on their individual essays. As each student chooses a different artist to research, there can be no standard reading for all students."

In addition to the required reading, other local resources will be discussed in class, including archives and any newly published relevant titles. Students will also receive guidance in terms of researching their own individual topics for the coursework required.

RECOMMENDED READINGS

- K. Bradbury, A. Cunningham, L. Hawksley & L. Payne, *History of Art* (Barnes & Noble, 2002)
- E. H. Gombrich, *The Story of Art* (Phaidon, 1995)
- Lucinda Hawksley, *The Secret History of Art* (Studio Cactus, 2011)
- H. Honour & J. Fleming, *A World History of Art* (Laurence King, 2009)
- Martin Kemp *The Oxford History of Western Art* (OUP, 2002)
- Marcia Pointon, *History of Art: A Student's Handbook* (Routledge, 1997)
- Robert Williams, *Art Theory: An Historical Introduction* (Wiley-Blackwell, 2009)

NOTES:

This course is offered during the regular semester and in the summer. For summer sections, the course schedule is condensed, but the content, learning outcomes, and contact hours are the same.

INSTRUCTOR BIO

British painter **Andy Pankhurst** studied at the Bournemouth and Poole College of Art and the Slade School of Fine Art, University College London. As a figurative painter, Andy Pankhurst is known as an artist and teacher working from the life model, and for his commissioned portraits. He has received the Windsor & Newton Young Artist's Award, a NatWest Prize for Art, the Richard Ford Scholarship and the Boise Travel Scholarship – and in 2003 was chosen by the MCC as their official artist to cover the England Cricket Tour to Australia. Andy's work has been chosen for a number of public, corporate and private collections and museums, both in the UK and the USA. He is represented by Browse and Darby in the UK and previously Addison Fine Arts in the USA. He is the co-author with Lucinda Hawksley of the book *What Makes Great Art*, published in 2012 by Apple Press and is a regular lecturer and drawing tutor at the National Portrait Gallery in London.

Lucinda Hawksley is a lecturer, broadcaster and author of more than 20 books. These include critically acclaimed biographies of London-based artists: Lizzie Siddal (2004), Princess Louise (2013) & Kate Perugini (2018) and art history titles, including *Bitten by Witch Fever: Wallpaper & Arsenic in the Victorian Home* (2016), *Moustaches, Whiskers & Beards: Facial Hair in Art* (2014), *50 British Artists You Should Know* (2011) and *What Makes Great Art* (2012) co-written with Andy Pankhurst. Lucinda's other books include *Elizabeth Revealed* (2018), *Dickens & Christmas* (2017), *The Writer Abroad* (2017), *Charles Dickens & his Circle* (2016) and *March, Women, March: Voices of the Women's Movement* (2013). She is a regular lecturer at the National Portrait Gallery in London, a Fellow of the Royal Society of Arts, the Royal Literary Fund and the Newberry Library in Chicago, and a Patron of the Charles Dickens Museum in London. In 2020, Pen & Sword will publish Lucinda's upcoming book *Dickens & Travel*.

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