



## AH275 LONDON MUSEUMS

IES Abroad London

### DESCRIPTION:

London contains some of the world's greatest art collections, housed in public museums, most of which are free to enter. This course comprises a history of Western art from the Ancient World to Post-Modernism with each session taking place in the museum that best represents the period in question. These range from some of the world's most famous museums (including the British Museum, the Victoria & Albert Museum and Tate Modern) to relatively small, but fascinating institutions with collections focused on particular eras (including Dulwich Picture Gallery and the Wallace Collection). We will analyze the development of form, space and representation over the millennia using some of the greatest works of art ever created as examples, such as the Parthenon Marbles and masterpieces by Leonardo da Vinci, Michelangelo, Rembrandt, Monet and Van Gogh. The course will include detailed consideration of the non-Western cultures that have profoundly influenced Western art, including Asian and African, and of the way Britain's economic and colonial history has impacted on London's museums. The main emphasis of the course will be on developing a physical and emotional response to art through in-depth scrutiny of individual works, 'live' in the gallery. Each session will end with detailed note-taking from the work that has had the strongest impact on the individual student

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** None

### METHOD OF PRESENTATION:

- Visits to museums
- Note taking in weekly log.
- Literary texts in chronological order
- Three quizzes based on visits and course readings

### REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 10%
- Midterm Exam - 30%
- Final Essay on an artist of the student's choice - 30%
- Detailed in class note-taking, written and drawn, responding to a particular work per session. To be uploaded to a weekly log - 30% -

### Course Element

#### Class participation

Oral presentations, preparation, active participation in class and during museum visits

#### Essays

Essays focused on a specific artist's work whose work the student has responded to during museum visits. It must take its starting point from an entry in the student's weekly log (2,500 words + a detailed bibliography)

#### Midterm Exam

Responses to set questions. One question to be answered per group of questions.

#### Note-taking

Students will spend the last 20 minutes of each class producing detailed written and drawn notes on the work of art that had the strongest impact on you during the class, analysing it in terms of visual language: colour, form, texture, space. Evidence to be uploaded to a weekly log.



### LEARNING OUTCOMES:

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

- Understand a wide range of global art represented in London's museums.
- Analyse recurring and conflicting ideas and attitudes towards art through varied historical time frames.
- Discuss art history with specific vocabulary
- Express and explain themselves orally as well as on the page
- Respond confidently and in depth to works of art, referring to varied forms of visual language: colour, space, form, texture.
- Understand major texts related to Art
- Respond confidently and in depth to works of art, referring to varied forms of visual language: colour, space, form, texture.
- Understand major texts related to Art

### ATTENDANCE POLICY:

Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:

- The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.
- A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programmes Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

## CONTENT:

Week	Content	Assignments
<b>Week 1</b>	<p><b>The Ancient World, Classical Greece (British Museum)</b></p> <p>British Museum, Great Russell St, WC1B 3DG</p> <p>The Classical tradition – the art and architecture of ancient Greece and Rome – remains the single most important influence on Western culture and the focus of much of what we’ll be talking about in this course: rediscovered and redefined through the Renaissance, Baroque, 18th century Neo-Classicism, it remains a universally understood reference to this day. What better place to familiarise ourselves with it than one of the world’s greatest collections including the controversial Parthenon Marbles. We’ll contextualise it with the related, but very different traditions of ancient Egypt and Assyria.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> For the final 20 minutes of each class students will make intensive written and drawn notes on the work that has made the strongest impact on them during the session. They will analyse the work and their reaction to it in relation to the elements of visual language: colour, form, space, texture, materials. Drawing will be used to demonstrate visual points. Written component: 3-500 words minimum. Logs will be uploaded via Moodle, and form part of assessed work for the course. They will form a starting point for the final essay.</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• John Boardman “Greek Art” (World of Art series)</li> <li>• J J Pollitt “Art and experience in classical Greece”</li> <li>• Richard T Neer “The emergence of the classical style in Greek sculpture”</li> </ul>
<b>Week 2</b>	<p><b>Middle Ages into Renaissance (The National Gallery)</b></p> <p>National Gallery, Trafalgar Square, WC2N 5DN</p> <p>Focusing on the developing depiction of form and space, from the icon-based traditions of the Middle Ages to the “rebirth” of classical traditions in the Renaissance, focusing on the gradual evolution of perspective. Culminating in the High Renaissance theory of “disegno” (drawing and quasi-mathematical measurement) and its opposing principle.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Jacob Burckhardt “The Civilization of the Renaissance in Italy”</li> <li>• Giorgio Vasari “Lives of the Artists”</li> <li>• Mark Hudson “Titian, the Last Days”</li> </ul>

Week	Content	Assignments
<b>Week 3</b>	<p><b>Baroque: Dulwich Picture Gallery</b></p> <p>Dulwich Picture Gallery, College Road, Dulwich, London SE21 7AD            London Bridge Railway station to North Dulwich Station. 10 min walk through Dulwich Village.</p> <p>Focusing on the development of dramatic, physically and emotionally immersive art – in both painting and sculpture – in reaction to the Protestant Reformation.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Germain Bazin “Baroque and Rococo”</li> <li>• Christopher White “Rembrandt” (World of Art series)</li> <li>• Sebastian Schutze “Caravaggio: The Complete Works”</li> </ul>
<b>Week 4</b>	<p><b>Rococo into Hogarth: Wallace Collection and Sir John Soane Museum</b></p> <p>Wallace Collection, Hertford House, Manchester Square, London W1U 3BN            Sir John Soane, 13, Lincoln’s Inn Fields, London WC2A 3BP</p> <p>The Wallace Collection, built for the Marquess of Hertford, to show off their old master collection, centres on 18th century French rococo painting and furniture. The dramatically contrasting British “dirty realist” social satires of William Hogarth, are seen in the Sir John Soane Museum, the self-designed home of the Neo-Classical architect.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Michael Levey “Rococo to Revolution: major trends in eighteenth-century painting”</li> <li>• David Bindman “Hogarth” (World of Art series)</li> <li>• David G Irwin “Neoclassicism”</li> </ul>
<b>Week 5</b>	<p><b>Romanticism: Tate Britain</b></p> <p>Tate Britain, Millbank, London SW1P 4RG</p> <p>Another reaction, the Romantic “rebellion” revolted against the aesthetic constraints of Neo-Classicism, and the emphasis on rationalism and reliance on scientific empiricism of the related Enlightenment movement in philosophy. A lecture at the IES centre will look at the mystical orientation of German Romanticism and the dramatic scale and strong political ----- of French Romantic painting. The more landscape and nature-focused British Romantic painters will be seen in a visit to Tate Britain which houses the greatest collection of JMW Turner.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• David Blayney Brown “Romanticism”</li> <li>• Robert Hughes “Goya”</li> <li>• Andrew Wilton “Turner in his time”</li> </ul>

Week	Content	Assignments
<b>Week 6</b>	<p><b>Pre-Raphaelitism: Tate Britain</b></p> <p>Tate Britain, Millbank, London SW1P 4RG</p> <p>The quintessential British art movement, seen in perhaps the greatest collection with iconic works by all the major figures</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Dinah Roe “The Pre-Raphaelites: From Rossetti to Ruskin” (their writings)</li> <li>• Carol Jacobi “The Rossettis”</li> <li>• James Rosenfeld “Pre-Raphaelites”</li> </ul>
<b>Week 7</b>	<p><b>Aestheticism: Victorian Worlds: Leighton House, and Victoria &amp; Albert (V&amp;A)</b></p> <p>Leighton House Museum, 12, Holland Park Road, London, W14 8LZ            V&amp;A South Kensington, Cromwell Road, London SW7 2RL</p> <p>We will visit Leighton House, home of the leading academic painter Lord Leighton, and the Victoria &amp; Albert Museum (widely regarded as the world’s greatest decorative arts museum) as private and public examples of the Victorian obsession with decoration and its application to industry and the development of society as a whole.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Lionel Lambourne “The Aesthetic Movement”</li> <li>• Edward Said “Orientalism”</li> <li>• Lucy Trench “The Victoria and Albert Museum”</li> </ul>
<b>Week 8</b>	<p><b>Impressionism/Post-Impressionism: Courtauld Gallery and National Gallery</b></p> <p>Courtauld Gallery, Somerset House, Strand, WC2R 0RN            National Gallery, Trafalgar Square, WC2N 5DN</p> <p>The National Gallery and the Courtauld Gallery (walking distance apart) contain between them one of the world’s greatest collections of Impressionist and Post-Impressionist painting (originally assembled by Samuel Courtauld), with well known works by all the key figures.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Ralph Skea “Impressionism” (Art Essentials series)</li> <li>• The Letters of Vincent Van Gogh (Penguin Classics)</li> <li>• Robert L. Herbert “Impressionism: Art, Leisure and Parisian Society”</li> </ul>

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<b>Week 9</b>	<p><b>East Asian, African and Meso-American Classical Art: British Museum</b></p> <p>British Museum, Great Russell St, WC1B 3DG</p> <p>The late 19th century saw European artists looking to the art of the rest of the world, not as exotic decoration, but for formal inspiration. The British Museum's collections cover an amazing diversity of cultures, including specific works that influenced artists such as Henry Moore and Barbara Hepworth.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Siegfried Wichmann &amp; Mary Whittall "Japonisme"</li> <li>• Henry Moore "Henry Moore at the British Museum"</li> <li>• Joshua Cohen "The Black Art Renaissance"</li> </ul>
<b>Week 10</b>	<p><b>Modernism: Tate Modern</b></p> <p>Tate Modern, Bankside, London, SE1 9TG</p> <p>The early phases of Modernism in which all had effectively been "done" by 1920 – Cubism, Fauvism, Constructivism, Futurism, Expressionism, Collage, Conceptualism – will be looked at in Britain's leading (and most spectacular) modern art museum</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Robert Hughes "The Shock of the New"</li> <li>• John Berger "Ways of Seeing"</li> <li>• Nikos Stangos "Concepts of Modern Art"</li> </ul>
<b>Week 11</b>	<p><b>Surrealism into Pop-Art: Tate Modern</b></p> <p>Tate Modern, Bankside, London, SE1 9TG.</p> <p>Dada (anti-art) and its anarchic off-spring Surrealism (inspired by the unconscious) prompted some of the key 20th century movements, particularly in America, including Abstract Expressionism, which grew out of Surrealism, and Pop Art which adopted strategies derived from Dada.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>• Sarah Alexandrian "Surrealist Art"</li> <li>• David Anfam "Abstract Expressionism"</li> <li>• Lucy R Lippard "Pop Art"</li> </ul>

Week	Content	Assignments
<b>Week 12</b>	<p><b>Post Modernism: Newport Street Gallery/Tate Modern</b></p> <p>Newport Street Gallery, 1, Newport Street, London, SE11 6AJ            Tate Modern, Bankside, London, SE1 9TG.</p> <p>The late 20th century obsession with fragmentation and the workings of markets gave rise to brash, media-obsessed art in the U.S. – typified by Jeff Koons and Cindy Sherman – which was influenced Britain’s so-called Young British Artists, who massively popularized contemporary art in Britain. We’ll start at Newport Street, owned by the most famous of the YBAs, Damien Hirst, then head along the South Bank to Tate Modern.</p>	<p><b>Course-Related Trip</b> (see left)</p> <p><b>Weekly Course Log</b> (see Week 1)</p> <p><b>Recommended Reading</b></p> <ul style="list-style-type: none"> <li>Jane Pavitt “PostModernism: Style and Subversion 1970-1990”</li> <li>Norman Rosenthal “Sensation: Young British Artists”</li> <li>Douglas Eklund “The Pictures Generation 1974-1984”</li> </ul>

**COURSE-RELATED TRIPS:**

- British Museum
- National Gallery
- Dulwich Picture Gallery
- Wallace Collection
- Sir John Soane Museum
- Tate Britain
- Leighton House
- Victoria & Albert Museum
- Courtauld Gallery
- Tate Modern
- Newport Street Gallery

**REQUIRED READINGS:**

- [https://www.worldhistory.org/Greek\\_Sculpture/](https://www.worldhistory.org/Greek_Sculpture/)
- [https://www.metmuseum.org/toah/hd/haht/hd\\_haht.htm](https://www.metmuseum.org/toah/hd/haht/hd_haht.htm)
- <https://www.oxfordartonline.com/page/Renaissance-Paragone-Disegno-and-Colore>
- [https://www.metmuseum.org/toah/hd/vefl/hd\\_vefl.htm](https://www.metmuseum.org/toah/hd/vefl/hd_vefl.htm)
- <https://www.britannica.com/art/Baroque-art-and-architecture/Architecture-painting-and-sculpture>
- [https://www.vam.ac.uk/articles/the-baroque-style?srltid=AfmBOOpvBt1QQ9\\_qtWsUDuXY1CjtNS0Ak-tD4DI0LdMMwQNX-KRI312T](https://www.vam.ac.uk/articles/the-baroque-style?srltid=AfmBOOpvBt1QQ9_qtWsUDuXY1CjtNS0Ak-tD4DI0LdMMwQNX-KRI312T)
- [https://www.vam.ac.uk/articles/the-rococo-style-an-introduction?srltid=AfmBOOraqo8f9SMgoCp2-c-Lya81O7eP2HUw\\_Qq1trtj5frP\\_eak0z0#slideshow=74976771&slide=0](https://www.vam.ac.uk/articles/the-rococo-style-an-introduction?srltid=AfmBOOraqo8f9SMgoCp2-c-Lya81O7eP2HUw_Qq1trtj5frP_eak0z0#slideshow=74976771&slide=0)
- <https://www.nationalgalleries.org/art-and-artists/glossary-terms/neoclassicism>
- [https://www.metmuseum.org/toah/hd/roma/hd\\_roma.htm](https://www.metmuseum.org/toah/hd/roma/hd_roma.htm)
- [https://www.metmuseum.org/toah/hd/praf/hd\\_praf.htm](https://www.metmuseum.org/toah/hd/praf/hd_praf.htm)
- [https://www.vam.ac.uk/articles/an-introduction-to-the-aesthetic-movement?srltid=AfmBOOp-qOd6z5SSS\\_3LrGbpWfQaPoE1Sgi4xlqmYmgfEwWJRim4RdQu](https://www.vam.ac.uk/articles/an-introduction-to-the-aesthetic-movement?srltid=AfmBOOp-qOd6z5SSS_3LrGbpWfQaPoE1Sgi4xlqmYmgfEwWJRim4RdQu)
- <https://www.sothebys.com/en/art-movements/impressionism>
- <https://www.nationalgalleries.org/art-and-artists/glossary-terms/post-impressionism>

- [https://www.metmuseum.org/toah/hd/aima/hd\\_aima.htm](https://www.metmuseum.org/toah/hd/aima/hd_aima.htm)
- [https://www.metmuseum.org/toah/hd/jpon/hd\\_jpon.htm](https://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm)
- <https://www.theguardian.com/artanddesign/2006/mar/20/architecture.modernism1>
- <https://www.nationalgalleries.org/art-and-artists/features/surrealism>
- <https://www.oxfordartonline.com/groveart/display/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000068691>
- [https://www.vam.ac.uk/articles/what-is-postmodernism?srsId=AfmBOoqflu-Xq5vKRHN3MlnBsQedEMYKLX59z2ylwQqE6y6Vrb\\_WVyvu](https://www.vam.ac.uk/articles/what-is-postmodernism?srsId=AfmBOoqflu-Xq5vKRHN3MlnBsQedEMYKLX59z2ylwQqE6y6Vrb_WVyvu)

## RECOMMENDED READINGS:

### Week 1

- John Boardman “Greek Art” (World of Art series)
- J J Pollitt “Art and experience in classical Greece”
- Richard T Neer “The emergence of the classical style in Greek sculpture”

### Week 2

- Jacob Burckhardt “The Civilization of the Renaissance in Italy”
- Giorgio Vasari “Lives of the Artists”
- Mark Hudson “Titian, the Last Days”

### Week 3

- Germain Bazin “Baroque and Rococo”
- Christopher White “Rembrandt” (World of Art series)
- Sebastian Schutze “Caravaggio: The Complete Works”

### Week 4

- Michael Levey “Rococo to Revolution: major trends in eighteenth-century painting”
- David Bindman “Hogarth” (World of Art series)
- David G Irwin “Neoclassicism”

### Week 5

- David Blayney Brown “Romanticism”
- Robert Hughes “Goya”
- Andrew Wilton “Turner in his time”

### Week 6

- Dinah Roe “The Pre-Raphaelites: From Rossetti to Ruskin” (their writings)
- Carol Jacobi “The Rossettis”
- James Rosenfeld “Pre-Raphaelites”

### Week 7

- Lionel Lambourne “The Aesthetic Movement”
- Edward Said “Orientalism”
- Lucy Trench “The Victoria and Albert Museum”

### Week 8

- Ralph Skea “Impressionism” (Art Essentials series)
- The Letters of Vincent Van Gogh (Penguin Classics)
- Robert L. Herbert “Impressionism: Art, Leisure and Parisian Society”

### Week 9

- Siegfried Wichmann & Mary Whittall “Japonisme”
- Henry Moore “Henry Moore at the British Museum”
- Joshua Cohen “The Black Art Renaissance”

### Week 10

- Robert Hughes “The Shock of the New”





- John Berger "Ways of Seeing"
- Nikos Stangos "Concepts of Modern Art"

Week 11

- Sarah Alexandrian "Surrealist Art"
- David Anfam "Abstract Expressionism"
- Lucy R Lippard "Pop Art"

Week 12

- Jane Pavitt "PostModernism: Style and Subversion 1970-1990"
- Norman Rosenthal "Sensation: Young British Artists"
- Douglas Eklund "The Pictures Generation 1974-1984"