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: hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None. No prior training or educational experience is required except an interest in the Fine Arts and Art History. Those students with more experience will, however, also find the course challenging.

METHOD OF PRESENTATION:
• Lectures (including PowerPoint presentations)
• seminar 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:
• Attendance and class participation (10%)
• Practical work and presentation (45%)
• Written midterm essay (15%)
• Final written essay (30%)

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 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.

CONTENT:

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<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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| Week 1 | **The Italian Renaissance**  | Weekly reading list:  
- Jacob Burckhardt, The Civilisation of the Renaissance in Italy (Penguin, 2004)  
- Stefano Zuffi, Understanding Italian Renaissance Painting (Thames & Hudson, 2010) |

Week 1: 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.

Week 2: Italian Renaissance Continued

Week 2: Drawing in National Gallery. Looking at ‘linear perspective’ while working from the paintings of Uccello and Tintoretto.

Week 3: Rococo

Week 3: The history behind Rococo art, what it stood for, how it differed so hugely from what had gone before, what its most famous attributes are and great examples of the genre. This class includes a one-hour field trip to the Wallace Collection.

Week 4: Rococo Continued

Week 4: Drawing in the National Gallery. Exploring ‘Composition’ in paintings through the work of Rococo artists Boucher and Tiepolo.

Week 5: The Romantics

Week 5: 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.

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<th>Week 6</th>
<th>The Romantics Continued</th>
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<td>Drawing in the National Gallery. Examining concepts of light in paintings, i.e.; ‘Tone (chiaroscuro)’, while working from such romantics as Turner and Delacroix.</td>
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<th>Week 7</th>
<th>The Pre-Raphaelites</th>
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<td>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 will be made to Tate Britain, adding an extra class, for this topic. A day and time will be arranged to fit in with students’ schedule.</td>
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<th>Week 8</th>
<th>Pre-Raphaelites Continued</th>
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<td>Drawing in Tate Britain. Discovering and drawing about ‘Colour’ from Rossetti and Burne-Jones.</td>
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<th>Week 9</th>
<th>The Impressionists &amp; Post-Impressionists</th>
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<td>Looking at the Impressionists, including Mary Cassatt, the only American ever allowed to exhibit with the group. Moving on to the Post-Impressionists and focusing on the work of Cézanne, Van Gogh and Paul Gauguin’s Tahitian period. This class includes a one-hour field trip to the Courtauld Gallery.</td>
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<th>Week 10</th>
<th>Impressionists &amp; Post-Impressionists Continued</th>
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<td>Drawing in the National Gallery. Understanding ‘Form’ through drawing from Manet to Cezanne.</td>
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<th>Week 11</th>
<th>The Bloomsbury Group</th>
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<td>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 20th 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.</td>
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<th>Week 12</th>
<th>The Bloomsbury Group Continued</th>
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<tr>
<td>Drawing in Tate Britain. ‘Pattern’ in composition &amp; design. Looking at the artists at the heart of the Bloomsbury group, Duncan Grant &amp; Vanessa Bell.</td>
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**COURSE-RELATED TRIPS:**

- **Lucinda Hawksley Lizzie Siddal**, *The Tragedy of a Pre-Raphaelite Supermodel* (Andre Deutsch, 2004)
- **Christopher Wood**, *The Pre-Raphaelites* (Phoenix, 2000)
- **William Gaunt**, *The Impressionists* (Thames & Hudson, 1995)
- **Frances Spalding**, *The Bloomsbury Group* (National Portrait Gallery, 2010)
- **Isabelle Anscombe**, *Omega and After: Bloomsbury and the Decorative Arts* (Thames & Hudson, 1985)
Course-related trips (including one extra course-related trip to Tate Britain regarding the Pre-Raphaelites) are part of this course. Moreover, every second week will include a practical component drawing in either the National or Tate galleries.

REQUIRED READINGS:

- K. Bradbury, A. Cunningham, L. Hawksley & L. Payne, History of Art (Barnes & Noble, 2002)
- Lucinda Hawksley, The Secret History of Art (Studio Cactus, 2011)
- Martin Kemp The Oxford History of Western Art (OUP, 2002)
- Marcia Pointon History of Art: A Student’s Handbook (Routledge, 1997)

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.

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.