



SYLLABUS

MODERN AND CONTEMPORARY ART IN LONDON

Instructor: Carole Machin
Fall 2017
Contact hours: 45
Language of Instruction

LONDON, ENGLAND

COURSE DESCRIPTION

Over the last forty 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 including the impact of two world wars and more recent social and global events. Some reference will also be made to parallel developments in architecture.

COURSE OBJECTIVES

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about contemporary art and will be encouraged to develop their own critical faculties as well as develop a framework of historical references with which to judge art now.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 that cannot be sold as a material commodity but must rely on sponsorship.

INSTRUCTIONAL METHODOLOGY

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

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 give oral reports on specific works, to answer questions and complete worksheets in their journals.

METHOD OF EVALUATION (GRADING)

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

Assignment 1 = ungraded short art history exercise

Assignment 2 = 25% approx. 1000 words

Assignment 3 = 25% approx. 1000 words

Journal, presentations, attendance and participation = 25%

Examination = 25%

COURSE OUTLINE

Class content	Readings and Assignments
<p><u>Week 1</u></p> <ul style="list-style-type: none"> Thursday 8 September <i>Classroom</i> – Introduction and visit to National Gallery (Extended class) 	
<p><u>Week 2</u></p> <ul style="list-style-type: none"> Tuesday 12 September <i>Visit</i> – The Courtauld Institute Gallery to study late 19th and early 20th century art. Thursday 14 September <i>Classroom</i> – An outline of the artistic ideas of the late Nineteenth century, challenged after 1900 by ideas of ‘Modernism’ 	<p>Read</p> <ul style="list-style-type: none"> Lynton introduction and chapter 1
<p><u>Week 3</u></p> <ul style="list-style-type: none"> Tuesday 19 September <i>Visit</i> – Tate Britain Cubism, Vorticism, Futurism Thursday 21 September <i>Classroom</i> – Modernism 	<p>Read</p> <ul style="list-style-type: none"> Lynton chapters 2 & 3 <p>Submit</p> <p>⇒ Assignment 1 due</p>
<p><u>Week 4</u></p> <ul style="list-style-type: none"> Tuesday 26 September <i>Visit</i> – Tate Modern Surrealism Thursday 28 September <i>Classroom</i> – Surrealism 	<p>Read</p> <ul style="list-style-type: none"> Lynton chapters 4 & 5
<p><u>Week 5</u></p> <ul style="list-style-type: none"> Tuesday 3 October <i>Visit</i> - TBA Thursday 5 October <i>No class</i> – Scotland 	
<p><u>Week 6</u></p> <ul style="list-style-type: none"> Tuesday 10 October <i>Visit</i> – Tate Britain Rachel Whiteread Exhibition Thursday 12 October <i>Classroom</i> – Modern sculpture and its techniques (1pm start) 	<p>Read</p> <ul style="list-style-type: none"> C. Machin, ‘British Art Since 1945’ chapter 9 from <i>A Visitor’s Britain</i>. <p>Submit</p> <p>⇒ Assignment 2 due 10 Oct</p> <p>⇒ First journal submission</p>
<p><u>Week 7</u></p> <ul style="list-style-type: none"> Mid-term Break 	

<p><u>Week 8</u></p> <ul style="list-style-type: none"> • Tuesday 24 October Visit – The National Portrait Gallery • Thursday 26 October Classroom – The Human Body in Contemporary Art 	<p>Read</p> <ul style="list-style-type: none"> · Lucie-Smith chapter 2
<p><u>Week 9</u></p> <ul style="list-style-type: none"> • Tuesday 31 October Visit – Jasper Johns Exhibition at R.A • Thursday 2 November Classroom – Pop Art 	<p>Read</p> <ul style="list-style-type: none"> · Lucie – Smith chapter 4
<p><u>Week 10</u></p> <ul style="list-style-type: none"> • Tuesday 7 November Visit – Tate Britain • Thursday 9 November Classroom – Art Now 	<p>Read</p> <ul style="list-style-type: none"> · Lucie-Smith chapters 5 & 6
<p><u>Week 11</u></p> <ul style="list-style-type: none"> · Tuesday 14 November Visit – Age of Tension: Art Since 9/11 exhibition at IWM · Thursday 16 November No class – Stratford 	
<p><u>Week 12</u></p> <ul style="list-style-type: none"> • Tuesday 21 November Visit – Auction Rooms and Cork Street Commercial Art Galleries • Thursday 23 November No class – Thanksgiving 	<p>Read</p> <ul style="list-style-type: none"> · Reviews from national newspapers <p>Submit</p> <p>⇒ Assignment 3 due</p>
<p><u>Week 13</u></p> <ul style="list-style-type: none"> • Tuesday 28 November Visit – Tate Britain TBA • Thursday 30 November Classroom - Buying and Selling Art: The Changing Face of the Art Market 	<p>Read</p> <ul style="list-style-type: none"> · L. Buck <i>Moving Targets</i> section ‘The Players’ page 96 onwards <p>Submit</p> <p>⇒ Journal submission</p>
<p><u>Week 14</u></p> <ul style="list-style-type: none"> • Tuesday 5 December Classroom – Review • Thursday 7 December Classroom – Examination 	

Absence will only be accepted on the grounds of sickness. Sickness must be notified in advance on person (by phone, note or email) either to Amanda, Mary, Kalyn or me. Any absence, other than sickness, will affect your grade.

COURSE READINGS

- Norbert Lynton, *The Story of Modern Art* Phaidon 1989

- Edward Lucie-Smith, *Movements in Modern Art since 1945* London: Thames and Hudson 2001
- Photocopied materials

Additional Reading (available in the student library)

- Alan Bowness 'Modern European Art' Thames and Hudson
- Franscina 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'
- 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 1945' (chapter 10 from *A Visitor's Britain* ed. P. Tatspaugh and M. Upham)
- Ed. Chris Stephens 'A History of British Art: 1870-Now' vol.3 Tate Gallery Publications 2009