Overview:
London is one of the most exciting cultural capitals of the world. This course will take advantage of London’s museums, galleries and buildings to explore the history of art and architecture, with emphasis on British art from the 18th century up to and including the current lively London art scene. We will take into consideration the special character of British art along with its major contributions to the larger development of Modern art. Throughout this survey we will focus on how a changing British national identity has been filtered and shaped via artistic representation and architectural styles over three centuries.

The course begins by considering the influence of foreign painters in Britain before the establishment of the ‘British School of Painting’ and the ‘Classical Age’ of English painting in the 18th century. The class will then turn to the 19th century and the work of the Romantic generation and its attachment to both the imaginary and the natural world in the face of rising industrialism, and to Victorian Art and the Pre-Raphaelite Brotherhood and their reform agenda. This will be followed by an exploration of the early 20th century movements such as the Camden Town Group, the Bloomsbury Group, the Vorticists and the modern art that evolved between the wars. We will then consider post-war abstraction and British Pop Art, before concluding with the growth of conceptual art and the rise of the so-called ‘Young British Artists’ and their influence on contemporary art in London today. Alongside our tour of British art we will study the concurrent developments in London’s fashionable architecture, from Inigo Jones’ introduction of Palladianism to its 18th-century revival and from the 17th-century post-Great Fire rise of Christopher Wren’s Baroque style to the Georgian obsession with Neoclassicism. After considering the changes wrought during the Regency period we will explore the Victorian taste for Gothic Revival. In the 20th century we will trace the origins of Modernism and its impact on London architecture following the First and Second World Wars. Finally we will consider why Modernism gave way to Postmodernism and the hi-tech Neomodern skyline of the 21st century.

Following the interdisciplinary norms of art history, the class will consider the political, literary, social and spiritual forces that have driven artistic production in the modern era, while considering how human concerns are addressed and refined in the art that we study. The classes will balance lectures with discussions and assignments, presentations by students and site visits to various museums and galleries including Tate Britain, the National Gallery, the National Portrait Gallery, the Victoria and Albert Museum, the Courtauld Collection and Tate Modern. There will opportunities to visit contemporary art spaces, historic houses and landmark buildings in addition to a range of special exhibitions which coincide with the course dates.
Aims and Objectives:

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

- Have gained a comprehensive knowledge of the history of British art and architecture from the 18th century to the present day
- Have an ability to distinguish styles in architecture and the defining characteristics of British art and artistic movements
- Have the skills required to identify the work of the most significant British artists since the 18th century
- Have the ability to readily discuss how a work or design contributes to the overall direction and development of British art and architecture
- Have acquired transferable skills such as the ability to properly examine and to undertake detailed research into a work of art and its maker, and to present or communicate this information clearly, either in the form of written work or an illustrated presentation to the class
- Have gained an intellectual familiarity with London in terms of its architecture, museums, art collections and public art.

Organisation:

Classes (1x3 hour seminar/excursion per week) will be held either at the Fordham London Centre or at a predetermined museum or art gallery in London. It is essential that students fully engage with the course programme to ensure they report to the correct location.

The first thirty minutes (approx.) of classes held at Heythrop will be devoted to a student generated discussion on the required reading and assignment etc. from the previous week. This will be followed by a quiz based on subjects covered in previous week/s and a presentation by the professor on the subject outlined in the course programme. Classes will conclude with either student presentations or further discussion of specific artists/architects and their key works.

Classes held at art galleries and museums etc. will vary in content, but will generally consist of an informal introductory talk and tour by the professor and/or other guide followed by the opportunity for students to explore exhibited works etc.

The course is divided into seven themed segments, mostly consisting of at one seminar and one excursion, as summarised on pages 4-5.

Texts:

Required reading texts are referenced in the course plan (pp.6-11) with a longer list of useful and related texts for wider reading at the end of the document.

In addition to the required weekly reading, students are encouraged to read as widely as possible in order to fully participate in class discussions and to enhance assessed coursework.
Grade structure:
The final grade will be assessed from a combination of two term papers (2,000 words approx.)*, one presentation (15 minutes), five class quizzes and ‘class participation’. Students should note that enthusiastic oral class participation, a willingness to discuss museum visits, evidence of undertaking assignments and required readings are all important elements of the final grade, as is full attendance, punctuality and engagement with the material.

<table>
<thead>
<tr>
<th>Course</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Term paper 1</td>
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<td>Term paper 2</td>
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<tr>
<td>Presentation</td>
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<td>Quizzes</td>
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<tr>
<td>‘Class contribution’</td>
<td>10%</td>
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</tbody>
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A: Excellent: honors-level work, outstanding
A-: Still excellent
B+: Very good: high level of performance
B: Good: solid and above average level of performance
B-: Good: still above average
C+: Average level of performance
C: Satisfactory; acceptable level of performance
C-: Minimally acceptable
D: Passing, but unsatisfactory; below average performance
F: Failure. Inferior performance

* Late submission of term papers without prior agreement with the professor will incur a grade penalty

Attendance and classroom etiquette:
Students are required to attend every class. If you have an important reason why you are unable to attend a class this should be requested as far in advance of the class as possible as it may be viable for you to attend the same class on an alternative day in the same week. If you are unwell please let the professor know by email as far in advance of the class as possible. All absences must also be reported to the Fordham in London office. Please arrive punctually for all classes; late arrival is disruptive and inconveniences the entire class. Points will be deducted from the final grade for habitual late attendance.

If you wish to use a laptop or tablet during class this should be solely for note-taking purposes. Please refrain from accessing the internet during class and keep your phone switched off except during breaks.

When classes are held in museums and galleries, please bring a notebook and a camera. If you prefer to use your smartphone/tablet to take photos and/or notes, please use it for this purpose only during class.

Please do not consume food in the classroom. Food and drink may not be consumed during gallery and museum visits except during break times in designated areas.

Academic Integrity Policy
“A university, by its nature, strives to foster and recognise the originality of thought, which can be recognised only when people produce work that is theirs alone and properly acknowledge information and ideas that are obtained from the work of others. It is therefore important that students must maintain the highest standards with regard to honesty, effort, and performance.”

For further information on infractions of academic integrity including punishments up to and including dismissal from Fordham University can be found at:
https://www.fordham.edu/info/25380/undergraduate_academic_integrity_policy
Themed Segments:

1. Introduction

We will begin the course by looking at some early examples of art produced in Britain and the influence of foreign artists such as Hans Holbein and Anthony Van Dyck. We will identify the changing political and economic circumstances that led to the development of Neoclassicism via exposure to early Italian artists and architects. At the same time we will take a close look at the career and influence of William Hogarth and the development of a British School with the founding of the Royal Academy. A visit to the chronological display of British art at Tate Britain will serve to put these important early works into the context of the history of British art over three centuries. We will also consider the architectural styles adopted in London before and after the Great Fire and the influence of Inigo Jones and Christopher Wren.

2. The Classical Age

Sir Joshua Reynolds was the first president of the Royal Academy. We consider the ‘Grand Manner’ promoted by Reynolds and examine his influence on British art alongside that of his contemporaries including Thomas Gainsborough, George Stubbs and Joseph Wright of Derby. Through the work of these and other artists we will explore the development of history painting, portraiture and landscape art. A visit to the National Gallery and the National Portrait Gallery will provide an opportunity to view key examples of these artists’ work. We will also take a closer look at the work of William Hogarth. In addition we will examine the concurrent rise of Neo-Palladian architecture.

3. Romanticism

The late eighteenth century and the early nineteenth century are characterised by the Romantic movement in British art when artists turned to nature for salvation in the face of the Industrial Revolution. We consider how this is expressed in the work of John Constable and Joseph Mallord William Turner, two of the most accomplished painters in a golden age of British landscape art. We explore how artists turned away from classical art and indulged their own feelings and individual sensibility. Alongside this we will look at the work of the London-based mystic, poet, painter and printmaker William Blake. An excursion to the Victoria & Albert Museum will provide an opportunity to examine examples of the art, design and architecture produced before, during and after the Romantic period, from Neoclassical and Regency and in the Victorian period with an introduction to the taste for Gothic Revival.

4. Victorian Art & Architecture

During the Victorian age (1837 to 1901), Britain was the most powerful nation in the world, undergoing an industrial revolution, social reform and advances in science, technology and culture. We will consider how socio-economic developments were reflected in the evolution of art and architecture during this period. We will focus on three artists at the Royal Academy – Dante Gabriel Rossetti, William Homan Hunt and John Everett Millais – and explore their frustration at the ‘grand style’ that led to the formation of the Pre-Raphaelite Brotherhood. We return to Tate Britain to explore the art produced during the Victorian period as well as a sample of artworks produced during the unsettled early decades of the twentieth century. In addition we will examine the widespread taste for Gothic Revival architecture and how this manifested itself in public buildings across London.
5. A New Century

In the twentieth century art consciously moved from figuration to abstraction where painted forms correlated purely to ideas and sensations rather than objects. Before the outbreak of war, London produced the Camden Town Group, the Bloomsbury Group (who introduced French Post-Impressionism to British artists), Vorticism and other movements. However, this generation of painters and sculptors found themselves, with few exceptions, conscripted to the First World War (1914–18). We will examine the impact war had on British art through the work of artists such as Jacob Epstein and Mark Gertler. We will also consider the work of the ‘war artists’ including Christopher Nevinson, Paul Nash, Wyndham Lewis and Stanley Spencer. We will visit the Courtauld Collection to examine influential works by the French Post-Impressionists.

6. Mid-century Modern

London’s relationship with the international avant-garde after the war makes for a fascinating story. In 1951, the five-month Festival of Britain celebrated new, forward-thinking architecture and design, in an effort to promote post-war recovery. Works were commissioned by Eduardo Paolozzi, Barbara Hepworth and Ben Nicholson. Meanwhile in architecture the International Style began to replace the Victorian housing destroyed in the Blitz. We will explore these new developments in art and architecture alongside the more decadent face of Soho which produced artists such as Francis Bacon and Lucien Freud. We will also examine the development of abstract art and the rise of British Pop Art through the seminal work of artists such as David Hockney, Richard Hamilton and Peter Blake.

7. Contemporary

In terms of art, London in the twenty-first century has become what New York and Paris were to the last: a centre of the contemporary art world. The ‘Big Bang’ in British art took place in 1997 when an exhibition entitled Sensation went on view at the Royal Academy, showing work by young British Artists (YBAs) owned by advertising executive Charles Saatchi. We will explore the work of the YBAs and consider their place in the pantheon of British art since the original provocateur, William Hogarth upset the establishment in the early decades of the eighteenth century. We will also consider the 21st-century London skyline and examine the rapidly evolving architectural styles from postmodernism to the hi-tech neomodernism with an assessment of buildings known as ‘The Gherkin’, ‘The Shard’, ‘The Cheesegrater’ and ‘The Walkie-Talkie’.
THE COURSE PLAN

1. INTRODUCTION

Week 1: Monday 15 January – Fordham London Centre

- Introductions
- The syllabus explained
- A discussion of assignments, assessment and instructions for forthcoming visits
- Presentation: Introduction: The Rebirth of British Art & Architecture
  - Required reading (by Week 3):
    - ‘The Foreignness of British Art’
    - ‘In The Beginning’
  - Assignment 1 (by Week 3):
    - Visit Greenwich Old Royal Naval College and The Queen’s House, open daily 10.00 to 17.00, free entry

Week 2: Monday 22 January – Tate Britain

- An introduction to key works in the collection
- Special Exhibition: Impressionists in London: French Artists in Exile
- Discuss responses to the collections and exhibition
- Required reading (by Week 3):
  - ‘The Academy’
  - ‘London Before Wren’
2. THE CLASSICAL AGE

Week 3:
Monday 29 January – Fordham London Centre

- A discussion of the Tate Britain visit, Assignment 1 and readings
- Quiz 1 based on subjects covered in Week 1 & 2, including readings and Assignment 1
- Recap of Week 1 presentation
- Presentations: The ‘Classical Age’ of English Painting and From Restoration to Georgian Architecture
- Required reading (by Week 4):
  - ‘Portraying Society: Hogarth’s Modern Moralities’
  - ‘Wren and the Rebuilding of the City’
- Assignment 2 (by Week 5):
  - Visit John Soane’s Museum, open Wed-Sun 10.00 to 17.00 (closed Mon & Tue), free entry

Week 4:
Monday 5 February – National Gallery, Trafalgar Square and National Portrait Gallery

- An introduction to key works in the National Gallery
- A walking tour of Trafalgar Square
- National Portrait Gallery Special Exhibition: Cézanne Portraits
- Discuss responses to the collections and architecture
- Required reading (by Week 5):
  - ‘The Age of Industry: 1750-1800’
  - ‘From Restoration to Georgian’

3. ROMANTICISM

Week 5:
Monday 12 February – Fordham London Centre

- A discussion of the National Gallery and National Portrait Gallery visits, Assignment 2 and readings
- Quiz 2 based on subjects covered in Week 3 & 4, including readings and Assignment 2
- Recap of Week 3 Presentations
- Presentation: Romanticism
- Required reading (by Week 6)
  - ‘Romantic Virtuosos: 1800-1840’
  - ‘I, Me, Myself’
- Assignment 3 (by Week 7):
  - Visit St Pancras Station, St Pancras Renaissance Hotel and take a tour of King’s Cross redevelopment site.
Week 6:
Monday 19 February – Victoria & Albert Museum

- An introduction to key works in the Victoria & Albert Museum including The British Galleries, The Cast Courts, Gamble, Poynter & Morris Rooms and the Sheepshanks Collection
- A review of Georgian architectural styles from Neo-Palladianism to Regency Classicism and an introduction to the Gothic Revival
- Special Exhibition: *Ocean Liners: Speed and Style*
- Discuss responses to the collections
- **Required reading** (by Week 7):
  - ‘Vision’
  - ‘John Constable’s Snow’ and ‘Turner’s Light’

4. **VICTORIAN ART & ARCHITECTURE**

Week 7
Monday 26 February – Fordham London Centre

- A discussion of V&A visit, Assignments 3 and readings
- **Quiz 3** based on subjects covered in Week 5 & 6, including readings and Assignment 3
- Recap of Week 5 presentation
- Presentation: *Victorian Art & the Pre-Raphaelite Brotherhood*
- **Student Presentations** (1)
- **Required reading** (by Week 8):
  - ‘The Rise of Genre Painting’
    Treuherz, Julian (1993) *Victorian Painting* [Thames & Hudson], pp. 9-31
- **Assignment 4** (by Week 8)
  - Visit The British Museum Open daily 10.00–17.30 and until 20.30 on Fridays, free entry
- **Term Paper 1 due**

- **Book ahead now for Assignment 7 if you haven’t already done so!**

**MIDTERM BREAK**

5 – 9 MARCH
Week 8:

Monday 12 March – Fordham London Centre

- A discussion the Assignment 4 and reading
- Recap of Week 7 presentations
- Presentation: Victorian Architecture: Gothic Revival
- Student presentations (2)
- Required reading (by Week 9):
  - ‘The Pre-Raphaelites’
    Treuherz, Julian (1993) Victorian Painting [Thames & Hudson], pp. 75-103
  - ‘Victorian London’
- Assignment 5 (by Week 10):
  - Visit The Design Museum, open daily 10.00-17.45, last admission 17.15; open late until 20.00 on the first Thursday of the month

Week 9:

Monday 19 March – Tate Britain

- An introduction to key works in the collections – 1840 to 2000
- Special exhibition: All Too Human: Bacon, Freud and A Century of Painting
- Required reading (by Week 10):
  - ‘Mid-Victorian Realism’
    Treuherz, Julian (1993) Victorian Painting [Thames & Hudson], pp. 105-129

5. **A NEW CENTURY**

Week 10

Friday 23 March – Fordham London Centre

- A discussion of the Tate Britain visit, Assignment 5 and readings
- Quiz 4 based on subjects covered in Week 7, 8 and 9, including readings and Assignments 4 & 5
- Recap of Week 8 presentation
- Presentation: A New Century: 1900-1918
- Student presentations (3)
- Required reading (by Week 11):
  - ‘Post-Impressionism: Its Impact and Legacy’
    Spalding, Frances (1994) British Art Since 1900 [Thames & Hudson], pp. 37-59
  - ‘Edwardian London & The Rise of Modernism’
- Assignment 6: (by Week 12)
  - Visit The Southbank Centre and National Theatre, open daily 10.00-23.00
Week 11:
Monday 26 March – The Courtauld Collection

- An introduction to key works in the Courtauld collection with a focus on French Impressionist and Post-Impressionist artists
- Special exhibition: To be confirmed
- Discuss responses to the collections and exhibition
- Architecture walk around Fleet Street and the Strand
- Required reading (by Week 12):
  - ‘Sculpture Between the Wars’ and ‘Realism and Angst in the Post-War Years’
    Spalding, Frances (1994) British Art Since 1900 [Thames & Hudson], pp. 90-105 and 143-169

6. MID-CENTURY MODERN

Week 12:
Monday 9 April – Fordham London Centre

- A discussion of the visit to the Courtauld Collection and architecture walk, Assignment 6 and readings
- Quiz 5 based on subjects covered in Week 10 & 11, including readings and Assignment 6
- Recap of Week 10 presentation
- Presentation: Post-war Art and Architecture
- Student presentations (4)
- Required reading: (by Week 13)
  - ‘Pop, Op and New Generation Sculpture’
    Spalding, Frances (1994) British Art Since 1900 [Thames & Hudson], pp. 191-209
  - ‘1945 to the 21st Century’
- Assignment 7 (by Week 15):
  - Visit the Sky Garden at 20 Fenchurch, open Mon-Fri 10am-4.45pm, Sat-Sun 11am-7.45pm, free entry by advance booking only.  http://skygarden.london/sky-garden

Week 13:
Monday 16 April – Tate Modern

- An introduction to key works in the Tate Modern displays
- Special Exhibition: Picasso 1932 – Love, Fame, Tragedy
- Responses to the Tate Modern collections and exhibition
- Required reading: (by Week 15):
  - ‘The Contemporary Artworld’
7. CONTEMPORARY

Week 14
Monday 23 April – Saatchi Gallery

- Tour by museum guide
- **Special Exhibitions:** To be confirmed
- Responses to the collections and exhibition/s
- Term paper 2 due

Week 15
Monday 30 April – Fordham London Centre

- A discussion of the Tate Modern/Saatchi Gallery visits and Assignment 7
- Recap of Week 12 presentation and discussion
- Presentation and discussion: **Contemporary Art & Architecture**
- A review of the course
- ‘The Big Spring Quiz’ based on subjects, artists, architects and architecture covered during the entire course.

Architecture checklist

- Leadenhall Building (‘Cheesegrater’), 2014
- 30 St Mary Axe (‘Gherkin’), 2004
- City Hall, 2002
- The British Library, 1978-97
- Lloyd’s Building, 1986
- The Shard, 2012
- Tower Bridge, 1894
- Royal Exchange, 1841-44
- Palace of Westminster, 1835-60
- Buckingham Palace, 1703-1913
- St Pauls Cathedral, 1697
- Kensington Palace, 1605-1727
- Westminster Abbey, 1090
- Royal Albert Hall, 1867-71

Art Exhibitions – for information

- **Taylor Wessing Photographic Portrait Prize**
  National Portrait Gallery, until 8 Feb
- **Modigliani**
  Tate Modern, until 2 Apr
- **Reflections: Van Eyck and the Pre-Raphaelites**
  National Gallery, until 2 Apr
- **Charles I: King and Collector**
  Royal Academy, 27 Jan until 15 Apr
- **The Age of Jazz**
  Two Temple Place, 27 Jan until 22 Apr
- **Andreas Gursky**
  Hayward Gallery, 25 Jan until 22 Apr
- **Charles II: Art & Power**
  The Queen’s Gallery, until 13 May
Required Readings are taken from the following texts [key course texts in bold]:

Huntsman, Penny (2016) *Thinking About Art* [Wiley Blackwell]
Spalding, Frances (1994) *British Art Since 1900*
Treuherz, Julian (1993) *Victorian Painting* (Thames & Hudson)
**Wilton, Andrew (2002) Five Centuries of British Painting** (Thames & Hudson)

Recommended Further Reading

Bindman, David & Morgan, Nigel (1988) *The Thames & Hudson Encyclopedia of British Art* (World of Art)
Bindman, David (2008) *The History of British Art: 1600-1870* (Tate Publishing)
Curtis, Penelope and Stephens, Chris (2013) *Tate Britain Companion: A Guide to British Art* (Tate)
Humphreys, Richard (2007) *Tate Britain Companion to British Art* (Tate)
Stallabrass, Julian (1999) *High Art Lite* (Verso)
Steer, Isabella (2001) *History of British Art* (Essential Art)
Stourton, James (2012) *Great Houses of London* (Frances Lincoln Limited)

Recommended Novels and Memoirs:
*The Fraud* by Barbara Ewing [Fiction]
*Hard Times* by Charles Dickens
*Desperate Romantics: The Private Lives of the Pre-Raphaelites* by Franny Moyle
*Lucky Kunst: The Rise and Fall of Young British Art* by Gregor Muir

Recommended Films and Television Productions:
*Love Is The Devil* (1998) – biopic of Francis Bacon
*Carrington* (1995) – biopic of Dora Carrington and the Bloomsbury Group
*Effie Gray* (2014) – dramatisation of relationships within the Pre-Raphaelite Brotherhood
*Desperate Romantics* (2009) – the rise and fall of the Pre-Raphaelite Brotherhood