



**Boston University Study Abroad**  
London

**Boston University Study Abroad London**  
**Modern British Art and Design**  
**CAS AH 320 (Core course)**  
**Spring 2016**

**Instructor Information**

A. Name	Dr Caroline Donnellan
B. Day & Time	Wednesday & Thursdays, 9.00am–1.00pm commencing Thursday 14 January 2016
C. Contact Hours	40 + 2 hour exam on Monday 15 February 2016
D. Location	Brompton Room, 43 Harrington Gardens & Field Trips
E. BU Telephone	020 7244 6255
F. Email	<a href="mailto:cdonnellan@outlook.com">cdonnellan@outlook.com</a>
G. Office hours	By appointment

**Course Overview**

This is the Core Class for the Arts & Administration Track and is designed as an introduction to modern art and design in Britain. This course draws from London's rich permanent collections and vibrant modern art scene which is constantly changing, the topics to be discussed are as follows:

'Artist and Empire: Facing Britain's Imperial Past' at Tate Britain (Temporary Exhibition: 25 Nov 2015–10 Apr 2016);

Early Modern Foreign Art in London at the National Gallery (Permanent Collection);

British Collectors at the Courtauld Gallery (Permanent Collection);

London Art Fair 28th edition (Temporary Exhibition 20 Jan–24 Jan 2016)

Exhibiting War at the Imperial War Museum (Permanent Collection);

'Painting the Modern Garden: Monet to Matisse' at the Royal Academy of Arts (Temporary Exhibition: 30 Jan 2016–20 Apr 2016)

'Alexander Calder: Performing Sculpture' at Tate Modern (Temporary Exhibition: 11 Nov 2015–3 Apr 2016)

Newport Street Gallery: 'John Hoyland Power Stations Paintings 1964-1982' (Temporary Exhibition: 8 Oct 2015-3 April 2016)

London Art Market (II) at the Saatchi Gallery 'Champagne Life' (Temporary Exhibition: 13 Jan 2016–6 Mar 2016) + 'Aidan Salakhova: Revelations' (Temporary Exhibition: 13 Jan 2016–28 Feb 2016)

Bermondsey White Cube London Art Market (I): 'Gilbert & George The Banners' (Temporary Exhibition: 25 Nov 2015–24 Jan 2016)

**Teaching Pattern**

Teaching Sessions will be divided between classroom lectures and field trips – where it is not possible to attend as a group these will be self-guided. Students should be dressed for all weather walking. Laptops are not permitted and mobile phones must be switched off at all times. Listening to iPods or other devices is also not permitted. Attendance at full class sessions, including visits is mandatory.

## **Assessment Method**

Course Work Essay: How is Tate Modern – modern?

The course work essay counts for 50% of the overall mark and is due **Wednesday 10 February 2016** at 8.45am and is to be handed into the Student Affairs Office. The essay should be 2,000 words in length with captioned images. The written paper should indicate thorough research by critical use of bibliographic sources to include books and journals. The Internet is not an acceptable source, other than use of online published sources such as JSTOR.

The marked course work essay will be returned two weeks from the hand-in date.

Exam: The two hour exam paper is **Monday 15 February 2016** time: tbc. The exam paper consists of one question which is to be answered from a choice of three questions and counts for 50% of the overall mark. The questions will be sent out one week prior to the exam date. Critical use of bibliographic sources is required for the exam response.

## **Grading**

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism: <http://www.bu.edu/london/current-semester>

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## **Attendance**

### **Classes**

All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme. This may result in the student having to take a medical leave of absence from the programme or withdraw from the programme.

### *Authorised Absence:*

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness for more than one day. In this situation students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorised absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness (first day of sickness): If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- Illness (multiple days): If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and sick note from a local doctor excusing their absence from class.
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.**

*Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

*Lateness*

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

## **COURSE SCHEDULE**

### **Lecture One: Thursday 14 January, 9.00am–1.00pm (4 hours)**

Meeting: Brompton Room

Class: Artist and Empire: Facing Britain's Imperial Past & the Modern World

Field Trip: Tate Britain

Reading: Alison Smith (ed.) (2015) *Artist and Empire: Facing Britain's Imperial Past*, Alison Smith 'Introduction: The Museum of Empire', pp. 10-13; Carol Jacobi 'Face to Face', pp. 150-153 & Carol Jacobi 'Out of Empire', pp. 206-209.

Further Reading: Brandon Taylor (1999) *Art for the Nation*, Chapter 4. A National Gallery of British Art: the Millbank Tate.'

### **Lecture Two: Wednesday 20 January, 9.00am–1.00pm (4 hours)**

Meeting: Brompton Room

Class: Early Modern Foreign Art in London (Impressionism – Neo-Impressionism)

Field Trip: The National Gallery

Permanent Exhibition: Room 41: The Academy, Room 42: Painting out of Doors, Room 43: Manet, Monet and the Impressionists, Room 44: Beyond Impressionism Pissarro and Seurat.

Reading: Brandon Taylor (1999) *Art for the Nation*, Chapter 2. Publics for Trafalgar Square: the National Gallery.

Carol Duncan (1995) *Civilizing Rituals: Inside Public Art Museums*, Chapter 1. The Art Museum as Ritual.

Further Reading: Robert L. Herbert (1991) *Impressionism, Art Leisure & Parisian Society*, Chapter 1. Paris Transformed.

### **Lecture Three: Thursday 21 January, 9.00am–3.00pm (6 hours)**

Meeting: Brompton Room

Class: British Collectors (Presentations)

Field Trip: Courtauld Gallery

Permanent Exhibition: Post-Impressionism, Cubism & Fauvism

Reading: John House (1994) *Impressionism for England: Samuel Courtauld as Patron and Collector*, 'Modern French Art for the National: Samuel Courtauld's Collection and Patronage in Context', pp. 9–33.

Margarita Cappock (ed.) (2006) *Dublin City Gallery: The Hugh Lane*, 'The Hugh Lane Revisited', pp. 9–14.

Further Reading: Colin Matthew (2009 [2000]) *The Nineteenth Century*, 'Introduction: the United Kingdom and the Victorian century, 1815-1901' pp. 1–38.

**Lecture Four: Sunday 24 January, 10.00am–4.00pm (6 hrs)**

Meeting: Angel Tube at the Barriers

Field Trip: London Art Fair 28th edition (Open: 20–24 January 2016)

Business Design Centre, 52 Upper Centre, London N1 0QH

Reading: Ossian Ward (2014) *Ways of Looking: How to Experience Contemporary Art*, Chapter 1. An Introduction to Looking Again and Chapter 7. Art as Spectacle.

Further Reading: Emma Barker ed. (1999) *Contemporary Cultures of Display* see Part 2. Case Study 2. Sandy Nairne 'Exhibitions of Contemporary Art', pp. 105-126.

**Lecture Five: Wednesday 27 January, 9.00am–1.00pm (4 hours)**

Meeting: Brompton Room

Class: Exhibiting War

Field Trip: Imperial War Museum

Permanent Exhibition: First World War Galleries / Truth and Memory: British Art of the First World War

Reading: Paul Cornish (2014) *The First World War Galleries*, Chapter 1. Hope and Glory, pp. 12–25.

Imperial War Museum (2013) *Art from the First World War*, 'Introduction & Artist's entries work up to and including Percy Wyndham Lewis, *Officers and Signallers*, 1918.'

Further Reading: Imperial War Museum (2012) *Art from the Second World War*, 'Introduction & Artist's entries up to and including David Bomberg, *Bomb Store*, 1942', pp. 4–25.

**Lecture Six: Thursday 28 January, 9.00am–3.00pm (6 hours)**

Meeting: Brompton Room

Class: Moving Sculpture

Field Trip: Tate Modern

Temporary Exhibition: 'Alexander Calder: Performing Sculpture'

Reading: Penelope Curtis (1999) *Sculpture 1900-1945*, Chapter 3. Direct Expression through the Material.

Frances Morris (ed.) (2006) *Tate Modern: The Handbook*, 'From Then To Now & Back Again: Tate Modern Collection Displays', pp. 21–30.

Further Reading: Maria Alicata (2008) *Tate Modern London*, 'A Space for Art', pp. 11–21.

**Lecture Seven: Wednesday 3 February, 9.00am–1.00pm (4 hours)**

Meeting: Brompton Room

Class: British Painting 1960s-1980s (Abstract Art)

Field Trip: Newport Street Gallery

Temporary Exhibition: 'John Hoyland Power Stations Paintings 1964-1982'

Reading: Matthew Collins (1999) *This is Modern Art*, Chapter 1. I am a Genius.

Don Thompson (2008) *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art and Auction Houses*, 'Damien Hirst and the Shark', pp. 67–77.

Further Reading: Pierre Bourdieu (ed. Randal Johnson) (1993) *The Field of Cultural Production*, Introduction 'Pierre Bourdieu on Art, Literature and Culture,' pp. 1–25.

**Lecture Eight: Thursday 4 February, 9.00am–3.00pm (6 hours)**

Meeting: Brompton Room

Class: London Art Market (I)

Field Trip: The Saatchi Gallery

Temporary Exhibitions: 'Champagne Life' + 'Aidan Salakhova: Revelations'

Reading: Norman Rosenthal et al. (2009 [1997]) *Sensation: Young British Artists from The Saatchi Collection*, 'The Blood Must Continue to Flow' & essays, pp. 8–48.  
John McCormick (2007 [2003]) *Contemporary Britain*, 'The Thatcher Revolution, 1979-1990', pp. 25–28.  
Further Reading: Brandon Taylor (1995) *The Art of Today*, Chapter 4. Art within the Museum: the later 1980s.

**The course Work Assignment is due Wednesday 10 February at 8.45am & is to be submitted to the Student Affairs Office on the first floor of 43 Harrington Gardens.**

**Lecture Nine: Wednesday 10 February, 9.00am–1.00pm (4 hours)**

Meeting: Brompton Room

Class: London Art Market (I):

Field Trip: The White Cube Bermondsey

Temporary Exhibition: 'Gilbert & George: The Banners'

Reading: Reading: Louisa Buck & Philip Dodd (1991) *Relative Values or What's Art Worth?* 'Introduction', pp. 9–24.

Julian Stallabrass (1999) *High Art Lite; British Art in the 1990s*, Chapter 6. The Market and the State.

Further Reading: Matthew Collins (1999) *This is Modern Art*, Chapter 6. The Shock of the Now.

**Contingency Class Date: Friday 5<sup>th</sup> February** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

**Thursday 11 February** – No class due to earlier extended sessions. However, please note: students will have their first Internship Seminar meeting on this day with Helen Evenden. See Internship Seminar timetable for time and room.

**Exam: Monday 15 February 2016**

Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.

All students must attend a mandatory drop-in session (to sign Internship Agreement and for any questions about placement, social programmes, travel and academics) on **Monday 15<sup>th</sup> February** in the Boston Room (Student Common Room), 43 Harrington Gardens, SW7 4JU.

**BIBLIOGRAPHY**

*These books are intended as a guide for selective research for the course work essay and exam question(s) and are not proposed to be read as an exhaustive list over the duration of the course.*

Tom Ang (2014) *Photography: The Definitive Visual History*, Dorling Kindersley Ltd.

Michael Archer (2002) *Art Since 1960*, Thames & Hudson.

Michael Archer (1990) *Installation Art*, Thames & Hudson.

Sylvia Backemeyer (ed.) (2000) *Making Their Mark, Art, Craft and Design at the Central School 1896–1966*, Herbert Press.

Emma Barker (ed.) (1999) *Contemporary Cultures of Display*, Yale University Press.

David Batchelor (1997) *Minimalism*, Tate Publishing.

Fiona Bradley (2000 [1997]) *Surrealism*, Tate Publishing.

Kathleen Burk (2003) *The British Isles Since 1945*, Oxford University Press.

Graham Clarke (1997) *The Photograph*, Oxford University Press.

Matthew Collin (ed.) (2000) *The Nineteenth-Century: The British Isles 1815–1901*, Oxford University Press.

David Cottington (2003 [1998]) *Cubism*, Tate Publishing.

Elizabeth Cumming & Wendy Kaplan (2002 [1991]) *The Arts and Crafts Movement*, Thames & Hudson.

Robert Cumming (1994) *Christies Guide to Collecting*, Phaidon Christies Ltd.

Magdalena Droste (2002) *Bauhaus 1919–1939*, Taschen.

Carol Duncan (1995) *Civilizing Rituals: Inside Public Art Museums*, Routledge.

Denis Farr (1984) *English Art, 1870–1949*, Oxford Paperbacks.

Christopher Frayling (1996) *Design of the Times, One Hundred Years of The Royal College of Art*, Richard Dennis Publishers.

Roy Foster, Barbara Dawson & Joanna Shepard (2008) *Hugh Lane Founder of a Gallery of Modern Art for Ireland*, Scala Publishers Ltd.

Frances Frascina, Nigel Blake, Briony Fer, Tamar Garb & Charles Harrison (1993) *Modernity and Modernism, French Painting in the Nineteenth–Century*, Yale University Press.

Clive Gray (2000) *The Politics of the Arts in Britain*, MacMillan Press.

Charles Harrison (1994 [1981]) *English Art and Modernism*, Yale University Press.

Charles Harrison (2004 [1997]) *Modernism*, Tate Publishing.

Charles Harrison, Francis Frascina & Gill Perry (1993) *Primitivism, Cubism, Abstraction: The Early Twentieth Century*, Yale University Press,

Eleanor Heartney (2004 [2001]) *Postmodernism*, Tate Publishing.

Robert L. Herbert (1991) *Art Leisure & Parisian Society*, Yale University Press.

Richard Hollis (2001 [1994]) *Graphic Design: A Concise History*, Thames & Hudson.

Eileen Hooper–Greenhill (1992) *Museums and the Shaping of Knowledge*, Routledge.

Richard Humphreys (2003 [1999]) *Futurism*, Tate Publishing.

Richard Humphreys (2001) *Tate Britain Companion to British Art*, Tate Publishing.

Wendy Kaplan (1994) *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, Thames & Hudson.

Margaret Kentgens-Craig (1999) *The Bauhaus & America: First Contacts 1919-1936*, The Mitt Press.

David Lawrence (2000) *A Logo for London*, Capital Transport Publishing.

Karen Livingstone & Linda Parry (eds.) (2005) *International Arts & Crafts*, V&A Publications.

Marco Livingstone (1985 [1981]) *David Hockney*, Thames & Hudson.

Alex MacNaughton (2006) *London Street Art 2*, Prestel.

James Malpas (2003 [1997]) *Realism*, Tate Publishing.

Tristan Manco (2004) *Street Logos*, Thames & Hudson.

Anne Massey (2001 [1990]) *Interior Design of the 20th Century*, Thames & Hudson.

Nancy Macdonald (2001) *The Graffiti Subculture: Youth, Masculinity & Identity in London & New York*, Palgrave Macmillan.

Philip B. Meggs (1998) *A History of Graphic Design*, 3rd edition, Allen Lane.

Sandy Nairne (1987) *State of the Art*, Chatto & Windus.

Brian O’Doherty (2000 [1976]) *Inside the White Cube: The Ideology of Gallery Space*, University of California Press.

Linda Parry (ed.) (1996) *William Morris*, Philip Wilson Publishers.

Marcia Pointon (ed.) (1994) *Art Apart, Art Institutions & Ideology across England and America*, Manchester University Press.

David Raizman (2003) *History of Modern Design*, Laurence King Publishing.

Iain Robertson (ed.) (2005) *Understanding International Art Markets and Management*.

Norman Rosenthal et al (1997) *Sensation*, The Royal Academy of Arts, Exhibition Catalogue.

Karsten Schubert (2000) *The Curator’s Egg*, One-Off Press.

Michael Snodin & John Styles (2001) *Design in the Decorative Arts: Britain 1500-1900*, V&A Publications.

Frances Spalding (1998) *The Tate A History*, Tate Gallery Publishing.

Penny Sparke (2002 [1998]) *A Century of Design: Design Pioneers of the 20th Century*, Mitchell Beazley.

Penny Sparke (2004 [1986]) *An Introduction to Design Culture: 1900 to Present*, Routledge.  
Julian Stallabrass (1999) *High Art Lite: British Art in the 1990s*, Verso, London,  
Brandon Taylor (1999) *Art for the Nation: Exhibitions and the London Public 1747-2001*,  
Manchester University Press.  
Brandon Taylor (1995) *The Art of Today*, Weidenfeld Nicholson.  
Don Thompson (2008) *The \$12 Million Stuffed Shark: The Curious Economics of Modern Art*,  
Aurum Press Ltd.  
Belinda Thomson (2003 [1998]) *Post-Impressionism*, Tate Publishing.  
Stella K. Tillyard (1988) *The Impact of Modernism: The Visual Arts in Edwardian England*,  
Routledge, London & New York.  
Alan Weill (2004) *Graphics: A Century of Poster and Advertising Design*, Thames & Hudson.  
Ben Weinreb & Christopher Hibbert (1983) *The London Encyclopaedia*, Macmillan.  
Jonathan M. Woodham (1997) *Twentieth-Century Design*, Oxford University Press.

Additional readings may be posted on Blackboard: <http://learn.bu.edu>