



Boston University Study Abroad
London

Modern and Contemporary British Art and Design
CAS AH 320 (Core course)
[Semester Year]

Instructor Information

A. Name	Dr Caroline Donnellan
B. Day and Time	[Weekday, Time]
C. Location	[Room], 43 Harrington Gardens, SW7 4JU
D. BU Telephone	020 7244 6255
E. Email	cdon@bu.edu
F. Office hours	By appointment

Course Description

This course provides an overview of Modern and Contemporary British Art and Design. The course begins by looking at late nineteenth-century art works and explores the changes that have been made in art practice and its reception up to the present day. Themes and topics may include ‘The London Art Market’ and ‘Role of the Artist as Practitioner and Dealer.’ It addresses the historical changes that have impacted on the aesthetics of museum culture, commercial galleries, patrons, curators and the artists. It provides evaluative tools for the critical, historical and aesthetic evaluation of art works and the institutions that house them through the permanent collections and temporary exhibitions in London. The course is designed to engage students with the major developments in Modern and Contemporary British Art and Design that relate to the historical changes in culture. The aim is to increase critical understanding of Modern and Contemporary British Art and Design by providing insight into how it is organised and why it has developed in its present form. The course draws on London’s rich permanent collections and temporary exhibitions that contribute to the city’s vibrant and constantly changing art scene. Each of the four-hour teaching sessions is divided into a two-hour session in the seminar room followed by a site visit to a relevant museum, gallery or temporary exhibition space for the remainder of the time.

Hub Learning Outcome-Aligned Course Objectives

Students will demonstrate their knowledge and appreciation of art works from the turn of the twentieth-century in Modern and Contemporary British Art and Design to include the cultural contexts in which the works were produced, and to be able to identify their ongoing significance and relevance to current art practice. (Aesthetic Exploration Learning Outcome 1)

Students will demonstrate the reasoning skills and vocabulary necessary to interpret Modern and Contemporary British Art and Design, an understanding of its various genres and of the skills needed for a successful exhibition. (Aesthetic Exploration Learning Outcome 2)

Through seminar room discussions students will provide a formative analysis of their understanding of the aesthetic characteristics and cultural implications of Modern and Contemporary British Art and Design. (Aesthetic Exploration Learning Outcome 3)

Students will create historical narratives, evaluate interpretations based on historical evidence and construct art historical arguments about Modern and Contemporary British Art and Design, and will assess why these have changed over time. (Historical Consciousness Learning Outcome 1)

Students will demonstrate an ability to interpret primary source material (works, sketches, artist's and curator's notes, artist's video recordings etc.), to draw on a range of interpretative skills including visual and textural analysis by situating the material in their historical and cultural contexts. (Historical Consciousness Learning Outcome 2)

Students will demonstrate knowledge of historical periods, and movements in relation to historical social change, in explaining how these factors affected the kind of art that was being produced, and the impact this had on the development of art institutions. (Historical Consciousness Learning Outcome 3)

Additional Course Objectives

On completion of this course, students will be able to:

- Demonstrate knowledge and understanding of Modern and Contemporary British Art and Design;
- Engage critically with the major historical developments related to Modern and Contemporary British Art and Design;
- Identify the changing landscape of art to the broader changes in British culture;
- Demonstrate critical analysis of individual art works, changing methods and materials and how they relate to broader trends;
- Assess the aesthetic strengths and weaknesses of British art institutions;
- Write effective, robust articles that are historically accurate and aesthetically aware;
- Become open-minded in entertaining new ways of thinking about studying;
- Understand the benefits that are gained in working through research to gain new insights in art that can only benefit wider learning.

Other Outcomes

This course aims to enhance life skills, such as independent working, self-motivated study, personal self-confidence and good time keeping.

Approach to Learning

Active learning and experiential learning are the drivers of this course, which takes place in the seminar room and out on field trips. Students are required to give a 10-minute presentation on an agreed and relevant topic, as part of their formative assessment. In each session students are required to consolidate what they have learnt in the previous class, and are requested to review what they have learnt and to demonstrate how their understanding might have changed. Each new session is structured around a presentation and PowerPoint by the instructor that may also use video materials. The structured teaching session involves questions and answers, and is followed by a field trip relating to the area of discussion. Students are required to undertake a minimum of two relevant readings with additional reading where possible. The purpose of the reading in conjunction with the field trips is to broaden their historical and aesthetic understanding of Modern and Contemporary British Art and Design. It is also designed to equip the students with the necessary skills for their coursework paper and written examination. The aim is that students can demonstrate a robust aesthetic and historical understanding

of Modern British Art and Design that can be replicated outside of the classroom and in other areas of ongoing and later study.

Assessment

The coursework essay assignment represents 50% of the overall assessment mark. Students are tasked with writing an eight-page, (2,000-word) double-spaced academic paper. Students are required to demonstrate their historical awareness and aesthetic understanding to the topic question that will relate to an aspect of Modern and Contemporary British Art and Design. The essay must demonstrate thorough research and critical use of bibliographic sources to include books and journals. The Internet is acceptable for online published sources through for example, JSTOR. Generic sourcing from websites is not acceptable. **Lecture Eight: Course Work Assignment Due.**

The written examination represents 50% of the overall assessment mark. The format is a seen paper that is handed out in the revision session a week before the exam. The aim of the exam response is to demonstrate aesthetic exploration, historical consciousness about Modern and Contemporary British Art and Design. Critical research of bibliographic sources needs to be demonstrated within the response, as the questions will be sent out one week prior in order to prepare for the exam date. **Exam: tbc (usually takes place the week following Lecture 10)**

Active learning is the core educational strategy that is implemented on the course to ensure students actively participate in knowledge construction to demonstrate their aesthetic and historical consciousness. Students who do not demonstrate this by participating in discussions will lose 10% of their final grade.

Grading

The following Boston University table explains the grading system that is used by most faculty members on Boston University's Study Abroad London Programmes.

<u>Grade</u>	<u>Honour Points</u>	<u>Usual %</u>
A	4.0	93-100
A-	3.7	89-92
B+	3.3	85-88
B	3.0	81-84
B-	2.7	77-80
C+	2.3	73-76
C	2.0	69-72
C-	1.7	65-68
D	1.0	60-64
F	0.0	Unmarked

Grading Criteria

'**Incomplete**' or **I** grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. We also do not allow '**Audits**' (AU), '**Withdrawals**' (W), or '**Pass/Fail**' (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

A This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained

capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

A- Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.

B+, B, B- This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

C+, C, C- Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range.

Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student's own work except where properly cited.

D A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

F The failing grade indicates the work is seriously flawed in one or more ways:

- Obvious lack of familiarity with the material
- So poorly written as to defy understanding
- So brief and insubstantial that it fails to properly address the subject
- Material presented is not relevant to the assignment
- Demonstrates evidence of plagiarism (see following section in Academic Conduct Code)

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 fulfil 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.

Authorised Absence

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised 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). The Authorised Absence Approval Request Form is available from: <http://www.bu.edu/london/current-semester/>

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 a 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.

Religious Holidays

Boston University's Office of the University Registrar states:

'The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.'

Special Accommodations

Each student will need to contact the Office of Disability Services to request accommodations for the semester they are abroad. Students are advised by BU-ODS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate

documentation from the BU-ODS. We cannot accept letters from other universities/centres.

All disabilities need to be known to the ODS in Boston if they are to be used as a reason for requiring a change in conditions, i.e. reduced internship hours or special accommodations for the internship schedule.

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 Associate Director for Academic Affairs and if the lateness continues, may have his/her final grade penalised.

Course Schedule

(Sessions have previously included the following visits listed below).

Lecture One

Class: Early Modern Art (Impressionism – Neo-Impressionism)

Field Trip: 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 Two

Class: British Collectors – Student 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 Three

Class: Exhibiting War

Field Trip: Imperial War Museum

Permanent Exhibition: First World War Galleries & The Holocaust Exhibition

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

Imperial War Museum (2011 [2000]) *The Holocaust Exhibition at IWM London*, 'Foreword' – 'Discovery,' pp. 3–43.

Further Reading: Imperial War Museum (2009) 'History of the Museum and Bethlem Royal Hospital' – 'The Home Front,' pp. 2–35.

Lecture Four

Class: Modern British Design

Field Trip: London Transport Museum

Permanent Exhibition: London Transport Design

Reading: London Transport Museum (2016) *London By Design: the iconic transport designs that shaped our city*, 'Frank Pick And His Work, From 1906–New Routemaster Bus, pp. 14–47.

Sheila Taylor (2001) *The Moving Metropolis*, 'The Birth of London Transport-Designed for the Capital 1918–1939,' pp. 174–235.

Further Reading: David Bownes & Oliver Green (2008) *London Transport Posters*, see Oliver Green Chapter 2. 'Appearance Values: Frank Pick and the Art of London Transport.'

Lecture Five

Class: The Role of the Artist: for example 'Paul Nash' (but is subject to change)

Field Trip: Tate Britain

Temporary Exhibition: ****

Reading: Emma Chambers (ed.) (2016) Emma Chambers 'Introduction.' In *Paul Nash*, pp. 11–21.

Frances Spalding (1998) *The Tate a History*, Chapter 1. The Potent Tate.

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

Lecture Six

Class: The topic will develop from the temporary exhibition, the last one was 'Red Star Over Russia' hence reading below.

Field Trip: Tate Modern

Temporary Exhibition: ****

Reading: Caroline Donnellan (2018) *Towards Tate Modern: Public Policy Private Vision*, please read 'Introduction', pp. 1-18.

Matthew Gale & Natalia Sidlina (eds.) (2017) *Red Star Over Russia: Revolution in Visual Culture 1905–55*, please read 'The Old Regime' to 'Building the USSR', pp. 11–39.

Further Reading: Nicholas Serota (2013 [1996]) *Experience or Interpretation: The Dilemma of Museums of Modern Art*, please read up to and including the paragraph on Matisse's *The Red Studio*, pp. 7–20.

Lecture Seven

Class: Charles Saatchi

Field Trip: Saatchi Gallery

Temporary Exhibition: The Topic will develop from the temporary exhibition

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.

Sarah Kent (1994) *Shark Invested Waters: The Saatchi Collection in the 1990s*, see 'Damien Hirst,' pp. 35–38.

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

Lecture Eight

Class: The topic will develop from the temporary exhibition, the last one was 'Anthony Gormley', hence the reading below.

Field Trip: White Cube Bermondsey Temporary Exhibition: ****

Reading: John Hutchinson, E. H. Gombrich, Lela B. Njatin & W. J. T. Mitchell, (2005 [1995])

Antony Gormley, John Hutchinson. 'Survey: Return (The Turning) Point,' pp. 30–95.

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

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

Lecture Eight: Course Work Assignment Due

Lecture Nine

Class: Damien Hirst: Artist as Collector

Field Trip: Newport Street Gallery

Temporary Exhibition: ****

Reading: Elizabeth Fullerton (2016) *Artrage!; The Story of the British Art Revolution*, 'The Birth of the YBAs: 1988,' pp. 16–47.

Norman Rosenthal (2014) *Jeff Koons: Conversations with Norman Rosenthal*, Chapter 1. Time Starts to Blend.

Further Reading: Clive Gray (2000) *The Politics of the Arts*, please read 'Introduction: The Politics of the Arts'.

Lecture Ten

Class: The London Art Market

Field Trip: Art Fair

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: 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.

Exam: tbc (usually takes place the week following Lecture 10)

BIBLIOGRAPHY

The following books are intended as a guide for the course work essay and the exam question 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.

Caroline Donnellan (2018) *Towards Tate Modern: Public Policy Private Vision*, Routledge.

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 et al. (1993) *Modernity and Modernism, French Painting in the Nineteenth–Century*, Yale University Press.

Elizabeth Fullerton (2016) *Artrage: The Story of the British Art Revolution*, Thames & Hudson.

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.

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>