

St Lawrence University
Autumn 2010

Syllabus

Art and Architecture in London

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The aim of the Art in London course is to introduce students to the discipline of art history and the skills of visual analysis. It is an opportunity to study works of art from the great London collections and consider them in their social and historical context as well as reflect on their importance in the modern world.

Key styles and periods of western art will be covered in a broadly chronological manner when practical. Such an exploration is possible because of the eclectic and global nature of many of the London collections. The Parthenon sculpture from the 5th century BCE, displayed in the British Museum provides a crucial reference for the classical world. The antique was “rediscovered” during the Renaissance and became a powerful visual and intellectual influence on artists and patrons, which left a visible mark on all aspects of western culture. This tradition was rejected in the nineteenth century; artists reacted against the academic teaching and began to explore new subject matter and paved the way for the innovations of the next centuries.

First hand experience of a work of art is crucial to the discipline of art history and much of the teaching will be conducted in galleries and museums. There will be plenty of opportunity to engage directly with paintings, sculpture, installations and buildings as well as contrasting and comparing different types of museums and their displays..

Classes take place in Gower St on the Wednesday and in galleries and museums on the Thursday. Just be aware there are the occasional exceptions to this rule when there are changes I will let you know

ASSESSMENT

There are five parts to the assessment each tests a different skills

Participation	15%
Reflective Notebook	20%
Assignment 1.	10%
Assignment 2.	20%
Exam	20%
Presentation	15%

Grading scale in line with University policy increases in increments of .25. Consequently grades will range from 1.00, 1.25,1.50,1.75, 2.00, 2.25,2.50,2.75,3.00,3.25,3.50,3.75,4.00.

ASSESSMENT

Participation 15%		Class attendance is compulsory An entry for every off site visit and exhibition Part 1 due 8 October 2010 Part 2 due 12 November 2010
Reflective Notebook 20%		
Assignment 1.	10%	23 September 2010
Assignment 2.	20%	5 November 2010
Exam	20%	TBC
Presentation	15%	TBC

Read comments on your papers for suggestions for improvement.

Participation 15%

It is very important for your learning that you participate actively in class by responding to your lecturer and your fellow students. It is an opportunity to ask questions, raise issues and share observations.

Reflective Notebook (20%)

You will be examined on the material we cover during the visits. This exercise is designed to help you review what you see and the context in which you see it.

Students must keep an **illustrated** record of all visits and write between 300-400 words for each entry. You may focus on **one artefact** (painting, sculpture, building) give the factual details. Eg name of painting, sculpture, building, and its date, name of artist, sculptor or architect. It must be something you have noted during the visit. The following will help direct your reflections.

An analysis of the work.

What three things were new to you?

What three things would I like to know or follow up?

How would contemporaries view the artefact/building?

Did the artefact/building appeal to you, why?

Did you particularly dislike the artefact/building why?

What was the purpose of including it in the course ?

How does it illuminate the period?

What makes it interesting or relevant to your studies?

Think of the journal as a record of how you experienced London as a cultural centre.

Assignment 1 (10%) 1000 words (maximum) due 23 September 2010

Make sure that your essay has an introduction, a development, and conclusion. It must be illustrated and must be correctly referenced and include a bibliography.

Choose one task from the following topics

Why is the Temple Church unusual?

Why is the Banqueting House designed by Inigo Jones a landmark building in London but is often overlooked??

Was Sir Christopher Wren's design for St Paul's Cathedral revolutionary?

What do we know of Sir John Soane's design for the Bank of England?

What were the challenges faced by Sir William Chambers when designing Somerset House?

Why is Gilbert Scott's façade for the Foreign and Commonwealth Office impressive?

What are most important features of Museum of Natural History designed by Alfred Waterhouse?

St Pancras International Railway Station is fronted by the former Grand Midlands Hotel designed by Gilbert Scott . Analyse the façade and explain what style of nineteenth century architecture it represents.

Is St Pancras Parish Church (Upper Woburn Place) more temple than church?

Is the façade of the Sainsbury Wing of the National Gallery both traditional and modern?

Why is the building at 30 St Mary Axe (*The Gherkin*) innovative?

Analyse the house you live in with your host family in London.

What are the important architectural features and how are they expressed? (NB This is not an history of the building but rather an analysis of the architecture and how that may relate to the function of the building and the time it was conceived)

London is divided into "villages" when we refer to the City of London we mean the financial quarter, which surrounds St Paul's Cathedral and Bank of England.

Assignment 2: 2,000 words (maximum) due 5 November 2010

Exhibitions work best if they focus on an idea.

You have been asked to curate a small exhibition consisting of three exhibits. The works must all be in London collections. Choose a theme to examine these works and write a proposal for the exhibition committee. This should include why the paintings/ sculptures/objects should be shown together and what ideas, and information you will put before the public. You must include illustrations of the works in your essay. Where do you want to hold the exhibition and why?

You could choose to explore a theme such as narratives (stories) **or** figures **or** religious art from different faiths **or** landscape **or** the body **or** portraits or deal with multiculturalism

Make the proposal clear by developing an argument. Why are these three works crucial to your exhibition? How do they help the viewer understand and explore your theme?

Remember objects reflect the ideas of their time. What is the relevant historical and social context? Do you need to include other images in a handout?

Dos and Don'ts

Do not quote huge chunks of secondary sources. They must be incorporated in the text. Make sure you reference correctly. Plagiarism is a crime as well as a sin. Use footnotes and include a bibliography (including websites). You will need to consult at least four separate references. Two of which must be books.

Do not use slang or the first person.

Do make sure you have an idea that links the works in interesting ways.

EXAM (20%)

The final exam lasts 90 minutes and will consist of two parts.

1. A visual test that will consist of 4 pairs of photographs. Choose one image from each pair to analyse. One pair may be of works you have not seen.
2. An essay question which will explore one of the themes of the semester

The images will be taken mainly from works that you have seen on gallery visits so it is essential that you make notes during the visits. There may be an unseen work included.

Your requirements:

1. Visual test:
 - Identify the maker (artist, sculptor, architect) name the object (building or painting, sculpture), date of the work (within 20 year margin).
 - Give a brief visual analysis of the work and relate it to its social and historical background and any other relevant issue.
2. The essay will require an analysis and discussion of a theme. It is very important that you use examples of paintings, sculpture buildings or objects in your answer.

EXAM: To be held in week 12 date to be confirmed

Presentation:

Students are required to prepare a short presentation details to be confirmed. Presentations will take place at the British Museum. Topics to be advised. Please hand a brief summary of your points and reflections and include a bibliography. (The handout itself will not be graded but it is a record of your work.)

Useful Reference Library (not for borrowing)

Westminster Reference Library, Art and Design Library

(Westminster Libraries and Archives)
St Martin's Street, WC2H 7HP
Tel: 020-7641 1300 (ask for the Art & Design Library) Fax: 020-7641 4606

Opening hours:

Mon-Fri 13.00-20.00

Sat 10.00-17.00

BOOKS

No one book will cover all the topics covered in this course. There are articles and extracts in a folder labelled *Art and Architecture* which cover the topics. You should read the material before the class. DO NOT take away the folder. You may photocopy the extracts.

ART HISTORY WRITING

D'Alleva, Anne *How to write Art History*, Laurence King, 2006 London

HISTORY OF LONDON

Porter, Roy *London: A Social History*, Penguin 1996, London

HISTORY OF ART

Gombrich, E *The Story of Art*, Phaidon, rev ed 2000, London (available in small format edition) (recommended purchase)

Honour H & Fleming, J *A World History of Art*, Laurence King, London rev ed 2000

Kemp, M *The Oxford History of Western Art*, 2000, OUP Oxford

INTERPRETATION

Berger, J *Ways of Seeing* Penguin, 1972, London