

Department of Art History, Curating and Visual Studies

Modules Available to Erasmus and Exchange Students 2015-2016

LC Modules (Year 1)

HISTORICAL CONCEPTS IN THE HISTORY OF ART

LC 25340 20 credits, Lecture + Seminar, Semester 1

This module provides a thorough foundation in the historical concepts and categories employed in the analysis of works of art. Examples include: the meaning of style; artistic 'schools'; iconography and symbolism; the meaning of 'genre' and different artistic genres; the distinction between 'fine' and 'applied' art; the figure of the artist. These themes are explored in relation to individual artworks that are studied both in reproduction and also *in situ* in the Barber Institute. The module also includes study skills sessions that introduce students to conventions of academic research, reading and writing.

DEBATES AND METHODS IN THE HISTORY OF ART

LC 25149 20 credits, Lecture + Seminar, Semester 2

This module gives a thorough introduction to the various contemporary approaches and methods used in the interpretation of works of art, with a particular focus on the questions and debates that are prompted by their use in art history. Examples include: formal analysis; semiology; the social history of art; gender studies; studies of patronage and the art market; biography; theories of visual culture. These themes are explored in relation to individual artworks that are studied both in reproduction and also *in situ* in the Barber Institute. The module also includes further study skills sessions, including the opportunity to reflect on work submitted and assessed in the first semester.

OBJECT AND MEDIUM 1: PAINTINGS, DRAWINGS, PRINTS, SCULPTURES

LC 27106 20 credits, Lecture + Seminar, Semester 1

This module gives a thorough introduction to the various media, techniques and processes used in the production of paintings (egg tempera and oil), drawings, prints and sculptures (marble and bronze). The module examines the ways in which materials and processes shape the appearance of two- and three-dimensional artworks. The module examines examples from a wide range of periods. Particular emphasis is given to the study of artworks at first hand, using the collection in particular of the Barber Institute.

OBJECT AND MEDIUM 2: PHOTOGRAPHY, FILM, PERFORMANCE AND INSTALLATION

LC 27109 20 credits, Lecture + Seminar, Semester 2

This module gives a thorough introduction to the various techniques and processes used in the production of photographs, films, performance and installation art. It also considers the meaning of 'place' in shaping the meaning and function of art, examining the film theatre and the settings of exhibitions and installations of twentieth century and contemporary art. Emphasis is given to the study of galleries and collections in Birmingham, such as the MAC and IKON.

CONCEPTS OF MODERNISM IN THE HISTORY OF ART

LC 23995 20 credits, Seminar, Semester 2

Art historians frequently rely on terms denoting historical periods (such as 'the Renaissance' or 'Enlightenment') or styles (e.g. 'Classicism,' 'Realism') as a way of interpreting the history of artistic practices. Some terms are employed to describe both a period and a style (such as 'Gothic,' or 'Baroque'). These concepts have proven to be hugely influential in shaping the understanding of art, and a critical understanding of how they are used is a vital part of art

historical knowledge. This module considers the concept of Modernism. Examining a range of works of art as well as textual sources, it explores some of the defining practices of Modernism, such as: the Avant-Garde; 'Primitivism'; the role of feminism and photography in modern art. As an exploration of Modernism as an art historical concept, the module also considers more recent debates within art history over the meaning and use of the term.

IDEAS OF THE RENAISSANCE

LC 23998 20 credits, Seminar, Semester I

Art historians frequently rely on terms denoting historical periods (such as 'the Renaissance' or 'Enlightenment') or styles (e.g. 'Classicism,' 'Realism') as a way of interpreting the history of artistic practices. Some terms are employed to describe both a period and a style (such as 'Gothic,' or 'Baroque'). These concepts have proven to be hugely influential in shaping the understanding of art, and a critical understanding of how they are used is a vital part of art historical knowledge. This module considers the concept of the Renaissance. Examining a range of works of art as well as textual sources, it explores some of the defining practices of the Renaissance, such as: the re-definition of past history, the idea of 'medieval' versus 'Renaissance', artistic practice and the rise of the artist, gender and the Renaissance, and hierarchies of art forms. As an exploration of the Renaissance as an art historical concept, the module also considers more recent debates within art history over the meaning and use of the term.

LI Modules (Year 2)

Erasmus/Exchange students may be registered on the following Level I modules, normally offered as MOMDs, without prior agreement:

LI ART AND ITS CONTEXTS I & 2

18600 (10 credits), LI 18603 (10 credits), Lecture only, Thursday 9-10, Semester I and 2

In the Autumn term this module provides a thorough foundation in the historical concepts and categories employed in the analysis of works of art. Examples include: the meaning of style; artistic 'schools'; iconography and symbolism; the meaning of 'genre' and different artistic genres; the distinction between 'fine' and 'applied' art; the figure of the artist. The Spring term module provides a thorough introduction to the various approaches and methods used in the interpretation of works of art, with a particular focus on recent methods and the debates that have been prompted by their application. Examples include: formal analysis; semiology; the social history of art; gender studies; studies of patronage and the art market; biography; the art history survey. During the module students will consider how the topics discussed relate to specific examples and cases in art history, developing proficiency in visual analysis and discrimination, as well as historical and interpretative understanding.

LI AN INTRODUCTION TO RENAISSANCE ART IN ITALY AND THE NETHERLANDS C.1400-60 24897, 10 credits, lecture only, Semester I

This module examines Renaissance art in Italy and the Netherlands over the period c. 1400-60. It will look at developments especially in Florence by Italian 'founders' of the Renaissance, Donatello, Ghiberti and Masaccio, as well as considering comparable innovations that occurred at the same time in the Netherlands in the works of their Northern contemporaries Van Eyck and Rogier van der Weyden, and it will compare their achievements. In addition to analysing many individual works in detail, the module will also be exploring the specific connections between Northern and Italian art, as well as the varying conceptions of nature and realism, and of Renaissance and revival; it will consider too the ranges of styles on offer and the most characteristic forms of art works, such as

altarpieces and portraits, as well as their differing religious and secular functions and the differing systems of patronage which led to their creation.

LI AN INTRODUCTION TO ART AND THE INDUSTRIAL REVOLUTION, (Code TBC)

10 credits, lecture only, Semester 1

This module explores the production and reception of images (prints, paintings, ceramics, coins, medals and tokens) in Britain during the period of the eighteenth-century and early nineteenth-century that became known as the 'Industrial Revolution'. The module considers how artists represented, or chose to avoid representing, industrialisation, and how patronage, artistic institutions, and reception were affected by widespread social and economic change. Relationships between science, industry and art will also be examined.

LI AN INTRODUCTION TO POWER, SOCIETY, POLITICS: RELIGIOUS ART IN NORTHERN EUROPE, C. 1400-1600

24892 10 credits, lecture only, Semester 2

This module explores the different social and political functions of religious art produced in Northern Europe (France, Germany, Low Countries) from the fifteenth and sixteenth centuries. It will focus in particular on how artists and patrons responded to the changing religious climate at this time, and how religious works of art like altarpieces, reliquaries, and manuscripts were used as means of constructing of power, politics and social identity in times of instability. Case studies will analyse themes such as: the power and performative nature of images; religious allegory and secular rulers; religion and social identity; and Northern responses to the Council of Trent and the Counter Reformation. Students will be encouraged to draw on the University's collections. By spanning the shift between the late medieval and early modern periods, students will also be encouraged to examine and problematise broader questions pertaining to the study of periods and categories such as 'medieval' and 'Renaissance', 'North' and 'South', and 'public' and 'private'.

LI IMPRESSIONISM AND AFTER: AN INTRODUCTION TO ART AND SOCIETY IN LATE NINETEENTH-CENTURY FRANCE

26712, 10 credits, lecture only, Semester 2

This module will consider images, techniques and practices by leading innovative artists of the period such as Cassatt, Morisot, Manet, Degas, Seurat, Gauguin, Van Gogh and Cezanne. It will analyse key critical categories (including Impressionism, Neo-Impressionism and Symbolism) and key genres (including landscape painting, the painting of modern life, the nude) whilst linking art and the making of art to a broader visual and institutional culture. Finally, by analysing representation in relation to the key themes of gender, class and ethnicity the module will locate artistic practice within the socio-political terrain of the period.

LI AN INTRODUCTION TO ART, ARCHITECTURE AND DESIGN IN FIN-DE-SIÈCLE VIENNA

24882, 10 credits, lecture only, Semester 2

This module will examine art, architecture and design produced in fin-de-Siècle Vienna. It will focus on Secessionist artists such as Gustav Klimt, Egon Schiele and Koloman Moser, and will explore their work in relation to a series of social, cultural, psychological and literary issues using the work of writers such as Arthur Schnitzler and Stefan Zweig, and the sexologists Richard Krafft-Ebing and Otto Weininger. It will provide a deeper understanding of 'modern' Vienna with regards to the changing conditions of the Austro-Hungarian Empire at beginning of the twentieth century. The impact of design projects by Adolf Loos, Otto Wagner and the Wiener Werkstätte will also be investigated in the context of modernist architecture and design, and with particular reference to the notion of Gesamtkunstwerk. It will critically engage with the concept of 'fin-de-siècle' and ask how this 'phenomenon' may, or may not have, influenced an intense period of artistic production in

Vienna and the rest of Europe. Although the course will primarily focus on art, architecture and design, it will also incorporate extracts and discussions on film, music and theatre where relevant.

LEVEL I MODULES (YEAR 2)

The following Level I and Level H modules are subject to availability and the prior approval of the department. The Erasmus/Exchange student will need to demonstrate that they have some foundational learning in History of Art to take the Level I modules and have some intermediate learning in History of Art to take the Level H modules:

LI RENAISSANCE ART IN ITALY AND THE NETHERLANDS C. 1400-60

24004, 20 credits, lecture and seminar, Semester 1

This module examines Renaissance art in Italy and the Netherlands over the period c. 1400-60. It will look at developments especially in Florence by Italian ‘founders’ of the Renaissance, Donatello, Ghiberti and Masaccio, as well as considering comparable innovations that occurred at the same time in the Netherlands in the works of their Northern contemporaries Van Eyck and Rogier van der Weyden, and it will compare their achievements. In addition to analysing many individual works in detail, the module will also be exploring the specific connections between Northern and Italian art, as well as the varying conceptions of nature and realism, and of Renaissance and revival; it will consider too the ranges of styles on offer and the most characteristic forms of art works, such as altarpieces and portraits, as well as their differing religious and secular functions and the differing systems of patronage which led to their creation.

LI ART AND THE INDUSTRIAL REVOLUTION, (Code TBC)

20 credits, lecture and seminar, Semester 1

This module explores the production and reception of images (prints, paintings, ceramics, coins, medals and tokens) in Britain during the period of the eighteenth-century and early nineteenth-century that became known as the ‘Industrial Revolution’. The module considers how artists represented, or chose to avoid representing, industrialisation, and how patronage, artistic institutions, and reception were affected by widespread social and economic change. Relationships between science, industry and art will also be examined.

LI POWER, SOCIETY, POLITICS: RELIGIOUS ART IN NORTHERN EUROPE, C. 1400-1600

24247, 20 credits, lecture and seminar, Semester 2

This module explores the different social and political functions of religious art produced in Northern Europe (France, Germany, Low Countries) from the fifteenth and sixteenth centuries. It will focus in particular on how artists and patrons responded to the changing religious climate at this time, and how religious works of art like altarpieces, reliquaries, and manuscripts were used as means of constructing of power, politics and social identity in times of instability. Case studies will analyse themes such as: the power and performative nature of images; religious allegory and secular rulers; religion and social identity; and Northern responses to the Council of Trent and the Counter Reformation. Students will be encouraged to draw on the University’s collections. By spanning the shift between the late medieval and early modern periods, students will also be encouraged to examine and problematise broader questions pertaining to the study of periods and categories such as ‘medieval’ and ‘Renaissance’, ‘North’ and ‘South’, and ‘public’ and ‘private’.

LI IMPRESSIONISM AND AFTER: ART AND SOCIETY IN LATE NINETEENTH-CENTURY FRANCE

LI 26713, 20 credits, lecture and seminar, Semester 2

This module will consider images, techniques and practices by leading innovative artists of the period such as Cassatt, Morisot, Manet, Degas, Seurat, Gauguin, Van Gogh and Cézanne. It will analyse key critical categories (including Impressionism, Neo-Impressionism and Symbolism) and key genres (including landscape painting, the painting of modern life, the nude) whilst linking art and the making of art to a broader visual and institutional culture. Finally, by analysing representation in relation to the key themes of gender, class and ethnicity the module will locate artistic practice within the socio-political terrain of the period.

LI ART, ARCHITECTURE AND DESIGN IN FIN-DE-SIÈCLE VIENNA

24000, 20 credits, lecture and seminar, Semester 2

This module will examine art, architecture and design produced in fin-de-Siècle Vienna. It will focus on Secessionist artists such as Gustav Klimt, Egon Schiele and Koloman Moser, and will explore their work in relation to a series of social, cultural, psychological and literary issues using the work of writers such as Arthur Schnitzler and Stefan Zweig, and the sexologists Richard Krafft-Ebing and Otto Weininger. It will provide a deeper understanding of 'modern' Vienna with regards to the changing conditions of the Austro-Hungarian Empire at beginning of the twentieth century. The impact of design projects by Adolf Loos, Otto Wagner and the Wiener Werkstätte will also be investigated in the context of modernist architecture and design, and with particular reference to the notion of Gesamtkunstwerk. It will critically engage with the concept of 'fin-de-siècle' and ask how this 'phenomenon' may, or may not have, influenced an intense period of artistic production in Vienna and the rest of Europe. Although the course will primarily focus on art, architecture and design, it will also incorporate extracts and discussions on film, music and theatre where relevant.

LEVEL H MODULES (Year 3)

Please note, the descriptions below concern 20 credit modules that run in one semester only. Erasmus/Exchange students can take modules in either or both semesters provided that they have the required intermediate learning in History of Art.

LH Women and Artistic Culture 1400-1600 (Code TBC)

20 credits, lecture and seminar, Semester 1

This module draws on the recent growth of scholarship on women as patrons and artists in the late medieval and early modern period. It will first focus on the construction of the female sex in discourses of the time and explore modern methodologies for studying women and the production of art, and the possibilities for bringing them into the canon. It will then focus on the different social, political and religious roles played by women in this period, including motherhood, ruler, or confirmed religious, and how this shaped their patronage and artistic practice, or how these roles influenced the works they were offered by men. Secular as well as devotional works will be considered through a series of case studies. These will include portraiture, illuminated manuscripts, and tomb sculpture commissioned by noble women such as Isabeau of Bavaria, Margaret of Austria and Isabella d'Este, as well as more 'popular' objects from material culture that were destined specifically for female audiences.

LH Paris Moderne 1850-1930: Image, Concept, Femininity (Code TBC)

20 credits, lecture and seminar, Semester 1

The centrality of Paris to the development of modern art is well established and Paris itself has taken on something of a mythical status in histories of modernity. This module explores from an interdisciplinary perspective the emergence and development of Paris between 1850 and 1930 as the

focus of modernist cultural activity. Looking at the changing fabric, image and concept of the city, this module investigates ways in which Paris was experienced, conceptualised, made and represented by artists, photographers, urban planners, architects, designers and writers from Émile Zola and Édouard Manet to Eugène Atget, Sonia Delaunay and Walter Benjamin. Moreover, it will consider the significance to contemporaneous and subsequent practitioners of the making of modern Paris in relation to the feminine - a city of capital, consumption, seduction, pleasure and the *Parisienne*. This module is designed to encourage students to understand the making of *Paris moderne* from a multiplicity of cultural, historical and theoretical perspectives. So, rather than treating the image and fabric of Paris as self-sufficient entities, students will be encouraged also to engage directly with representations of the city in literary and theoretical texts. Topics include: the social, artistic and literary impact and legacy of Haussmannisation; fashioning the *Parisienne*; poster art and commercialised leisure; exhibiting Paris; Surrealists in the city.

LH Prague, Budapest, Cracow (Code TBC)

20 credits, lecture and seminar, Semester I

The module examines art and architecture during the final 60 years of the existence of Austria-Hungary, from 1867 up to its demise in 1918 as a result of the First World War. Complementing the Level I module on fin-de-siècle Vienna, this module looks away from the imperial capital and focuses on the cities of Prague, Cracow and Budapest. It considers art and architecture against the background of the cultural politics of late nineteenth century, specifically, the rise of nationalism and the attempt to 'nationalise' visual culture. Topics analysed include: the invention of national traditions; national conflict; historicism; folk art and vernacular culture; museums and exhibitions; configurations of modernism; monuments and heritage policy; Secessionism and the relation to Vienna.

LH Fashioning Flesh and Technology (Code TBC)

20 credits, lecture and seminar, Semester I

This module considers the concept of German Modernism in relation to discourses on real and imagined bodies during the Weimar Republic (1918-1933). Examining a range of works of art, design and film, as well as textual sources, it explores the ways in which some of the defining practices and theories of Modernism revolving around technology, mass culture, and sexuality can be used to understand attitudes towards the body. The module will focus in particular on the representation of the body and;

- warfare in relation to debates around prosthetics and war neurosis;
- technology and capitalist modes of production and consumption;
- free body culture: nudity, dance and sport;
- sexual identity through the pioneering work of German Sexologists.

In order to consider such discourses, this module will analyse several art historical moments associated with German Modernism (including *Neue Sachlichkeit*, Dada and late German Expressionism). Artists such as; Otto Dix; George Grosz; Willi Baumeister; Jeanne Mammen and Martha Hegemann amongst others, will be examined. As well as developing an understanding of the body as a site of complex social and psychological negotiations, students will be encouraged to engage critically with both historical (Freud, Hirschfeld, Schlemmer) and more contemporary theoretical considerations of the body (Foucault, Mosse, Cowan) in order to frame their interpretations of art works. Through emphasis on the body, students will also be asked to question the lasting myth of Weimar Germany as a period of 'Golden Twenties' (Gay, Laqueur, Willet), as well as the unproblematic image of German culture as founded on a teleological model 'cut short' by the National Socialists.

LH Architecture and Decoration in Sixteenth-Century Venice (Code TBC)

20 credits, lecture and seminar, Semester 2

The module will examine the architecture and the decoration of public buildings (e.g. the Doge's Palace; churches and *scuole*) in Venice and certain Venetian mainland territories during the course of the sixteenth century. It will examine, in particular, how the styles and subject matter changed during the period; chronicle the emergence of new kinds of building (e.g. the villa and new kinds of palace and church); and chart the effects of changing artistic practices. The architects covered will include Sanmicheli (in Verona) and Palladio (in Vicenza) as well as Sansovino (Venice's official architect); among the artists studied will be Carpaccio, Titian, Veronese and Tintoretto. The module will place special emphasis on artistic traditions and themes that had a particular significance for Venice, and it will make regular reference to primary source material.

LH The Destruction of Images (Code TBC)

20 credits, lecture and seminar, Semester 2

This module will examine iconoclasm, meaning 'image breaking', across a long historical period and diverse countries. We will explore what has motivated people to damage visual signs, the ways in which objects were damaged, how people sought to resist such treatment, how such behaviour was represented in texts and images, and the changing ways in which it has been discussed by scholars over the centuries. We will look at iconoclasm in Ancient Egypt, Ancient Rome, in Byzantium, during the Reformation and the Counter-Reformation, as a result of nineteenth-century empire building, during the French and the Russian Revolutions, the World Wars, up to the collapse of the Soviet Union, the Arab Spring and beyond. The module will involve asking: 'is it reasonable to call an iconoclast a vandal?'; 'is iconoclasm always as much about making as it is about breaking'; 'is all modern art inherently iconoclastic?'

LH Representing War: British Art, Design and the First World War (Code TBC)

20 credits, lecture and seminar, Semester 2

This module examines British art and design responding to the First World War (1914-18) and its immediate aftermath. Focussing on the work of artists and designers, such as Nevinson, Nash, Walker, Southall, Gill and Lutyens, the module explores the diversity of artists' and designers' responses to the impact of modern industrialised war and its effects upon society. Consequently it considers a variety of cultural forms, such as paintings, prints, sculptures and photography, and modes of artistic expression, including naturalistic, symbolic and modernist responses, within the contexts of the prevailing socio-political circumstances of wartime and early twentieth-century Britain. In doing so the module will provide an understanding of how the work of artists and designers addressed questions of witnessing and giving testimony of war within the frameworks of issues such as pro-war propaganda, gender identity, censorship, pacifism and protest. Consideration will also be given to war dead, rituals of remembrance, memorials and the reception of art and design produced in response to war, including patronage and exhibition cultures.

LH Postcolonial Readings of Contemporary Art (Code TBC)

20 credits, lecture and seminar Semester 2

This module explores contemporary art since roughly the 1980s from the perspective of Postcolonialism. After an introduction to the canonical contemporary western art production from the 1980s to the present day, the course will draw attention to the problems involved in defining and analysing 'contemporary' art. The module will then show that one way of dealing with it is by concentrating on a postcolonial approach. We will then delve into Postcolonialism, concentrating on seminal writing (Homi K. Bhabha, Edward Said and Gayatri Spivak) and major postcolonial themes (the 'other', diaspora, hybridity and ethnicity) both of which will be applied to specific art works. The module will employ a range of teaching methods, including lectures, seminars and self-study techniques and practise exam, presentation and essay skills.