

SEMESTER STUDY: FOUNDATIONS OF WESTERN ART

Note: Details are subject to change.

INTRODUCTION

In this full-immersion semester course students explore the history and development of art in the western world from ancient Greek beginnings to the present day. Students acquire a sound understanding of key stylistic developments, methods, materials and techniques, and they investigate the worlds of artistic production, patronage and consumption in successive centuries. The course also gives considerable attention to the broader social, political and cultural contexts which defined the shape of artistic achievement across a very long period.

The course is introductory but intensive, and requires no prior knowledge of the field. It is suitable for students interested in acquiring a strong foundation in western art history. It also serves as a gateway course for students with an undergraduate degree in a subject other than art history who may be considering applying for a postgraduate programme at Sotheby's Institute.



The teaching approach emphasizes **object-based learning**, enabling students to gain confidence in analyzing and identifying a wide range of art objects, both in a classroom setting and through numerous study visits to **London's world-class collections**. There are also visits to houses, dealers and previews of relevant auction sales including Sotheby's, as well as a European field trip. Students meet museum curators, auction house specialists and fine arts dealers. The unique opportunity to study objects close-up enhances students' critical and visual skills. The teaching is intensive and supportive, with an emphasis on individual and small-group learning. Students also gain valuable practical experience in delivering visual presentations.

STRUCTURE

The course is divided into two units taught consecutively across the semester. The first unit, **Ancient Greece to High Renaissance**, explores the birth and early development of classicism in the Mediterranean world, and its elaboration, refinement and redefinition in successive centuries in Europe down to the early 16th century. The second unit, **Mannerism to Contemporary**, pursues the dramatic challenges and changes to the western art tradition from the sixteenth to the twenty-first century. Students are able to take one of the units only, if preferred, or to take both units across different semesters.

CREDITS AND VALIDATION

For students interested in acquiring credits, the course is validated as Continuing Professional Development by the University of Manchester, one of the UK's leading universities. Students who complete the course successfully will gain 60 University of Manchester undergraduate credits.

This generally translates to 16 undergraduate credits or 12 graduate credits in the US system and 30 credits in the European (ECTS) system. Students currently enrolled at other colleges or universities should be aware that transfer of credit is always made at the discretion of the accepting institution. Therefore, applicants should confirm the feasibility of credit transfer with faculty advisors at their home school in advance of registration.



KEY TOPICS

- Greek Architecture, Sculpture and Painting
- Etruscan and Roman Architecture, Sculpture and Painting
- Medieval and Gothic Architecture and Decorative Art
- Byzantine Art and Architecture
- Netherlandish and Burgundian Art
- History of the Early Renaissance
- Renaissance Portraiture
- Italian Renaissance Architecture
- High Renaissance Italian Painting
- Northern European Renaissance Painting and Prints
- Early and High Renaissance Sculpture
- Seventeenth Century Context and History
- Italian Baroque Architecture
- Baroque Decorative Arts
- Baroque Painting in Italy, Holland and Flanders
- Eighteenth Century Context and History
- Neo Palladianism
- European Rococo
- Eighteenth Century British Painting
- Eighteenth Century Decorative Arts
- Neo Classicism: Sculpture and Painting
- Nineteenth Century History and Context
- Romantic Painting
- Nineteenth Century Architecture
- Victorian Painting and Photography
- Nineteenth Century Decorative Arts
- The Market for Nineteenth Century Decorative Art
- Impressionism, Post Impressionism and Symbolism
- Fauvism and German Expressionism
- Cubism and Futurism
- Art between 1919 and 1939
- Art between 1945 and 1985
- Architecture and Design, 1905 to 1960
- Twentieth Century Photography
- Exploring Contemporary Art Architecture and Design

STUDY VISITS

London is a major centre for the study of western art. A wide variety of faculty-led visits to museums and galleries forms an integral part of the learning experience and enables students to gain a direct understanding of the artistic movements dealt with in the course. Sample London venues:

- British Museum
- Museum of London
- National Gallery
- Royal College of Art
- Sotheby's Auction House
- Tate Britain
- Tate Modern
- Victoria and Albert Museum
- Wallace Collection
- Westminster Abbey



FIELD TRIP

Included in the cost of the course is a three-day European field trip which includes visits to a large range of major monuments and artworks. The October 2010 trip to Rome included exclusive access to a private art collection in the centre of the city; a guided tour of the Sistine Chapel while it was closed to the public; and an exclusive visit to the Vatican Museum's ancient marble restoration laboratory.

ASSESSMENT

Students are assessed by a combination of slide tests, object and exhibition analysis assignments, and a project presentation.

ADMISSION TO THE COURSE

There are no formal admission requirements except a good level of English language competence (a minimum IELTS score of 6.0). Applicants are interviewed in person or by phone. Our students are of all ages and come from a wide variety of educational and professional backgrounds. The international make-up of the student body at Sotheby's Institute of Art generates a rich and dynamic learning environment.

COURSE FEE

Full-time: £7,500
Part-time: £3,900

FACULTY

James Malpas

Course Leader

MPhil, Renaissance Studies, Warburg Institute, University of London; MA in English and History of Art, Cambridge University.

James Malpas is the author of *Realism* and a contributor to exhibition catalogues at the Royal Academy and elsewhere, and is a book reviewer for *The Art Newspaper*. He has been course organiser for Tate Modern and Tate Britain, and currently lectures at the Victoria & Albert Museum, the National Art Collections Fund and Cambridge University Summer Schools. He broadcasts regularly for BBC Radio 3 and 4.

Jane Gardiner

Consultant Lecturer, Semester Courses

MA History of Art, University of London. Trained at the Victoria and Albert Museum, specialising in early European ceramics and glass. Jane has also lectured for the University of London, Michigan State University, the National Art Collections Fund, the National Trust and the Institut d'Études Supérieures des Arts (IESA), Paris.



Elisabeth Bogdan

Course Leader, Semester in Art and Business

MA in History of Design, Royal College of Art/Victoria & Albert Museum; BA (Hons) in Historical Geography, University of Toronto. Lis Bogdan was senior lecturer for eight years on Southampton Solent University's BA (Hons) and MA Fine Arts Valuation programmes, and has taught at Oxford Brookes University, the University of Wales Institute, Cardiff and the Victoria & Albert Museum. Her specialist teaching includes eighteenth- to twentieth-century European and American design, decorative art and architectural history, and she is a former Trustee of the Design History Society.

Lis Darby

Programme Director, MA Contemporary Design

PhD in History of Art, Courtauld Institute, University of London; MA in Art History, Courtauld Institute; BA (Hons) in Fine Art, Leeds University. Lis Darby's publications include *The Cult of the Prince Consort* (with Nicola Smith), the catalogue (with Benedict Read) of *E. Manning, Marble & Bronze: The Art and Life of Hamo Thornycroft*, and articles in various periodicals including *The Sculpture Journal*, for which she is a member of the Editorial Board.

Angus Haldane

Angus has worked as a senior expert at both Christie's and Sotheby's and has extensive experience of attributing, valuing and researching pictures from the sixteenth century to the present day. He studied Classics at Oxford University where he was drawn to the field of antique sculpture. He then studied for a post-graduate degree in Byzantine and Early Renaissance art at the Courtauld Institute, before joining the Bridgeman Art Library. It was from here that he moved to Christie's as a specialist in the Nineteenth Century, Impressionist and Modern Art Department. After some years in this field he moved to Sotheby's to become a specialist in the field of British pictures where he worked from 2002 to 2007 until becoming an art dealer, consultant and art advisor. He has lectured on the history of art in Italy and Greece, and he is currently writing a book on the portraiture of the English civil war.



David Bellingham

Programme Director, MA Art Business.

PhD, University of Manchester; BA (Special Hons), University of Birmingham.

David Bellingham studied Latin and Classical Archaeology at the University of Birmingham, and has a doctorate for his thesis on the cultural and socio-economic aspects of sympotic scenes in ancient Roman wall-painting. He has published numerous books and articles on a variety of subjects, including: art business ethics; Greek and Celtic mythology; the art market for classical sculpture and frescoes; and the paintings of Sandro Botticelli. He is currently writing an introduction to the art market for professionals, collectors and students, and researching the market for the paintings of Frans Hals.

Visiting lecturers in previous semesters have included:

Richard Charlton Jones – Old Masters Expert, Sotheby's

Anna Pepperall – Public Art Administrator

Jo Rhymer – Lecturer, The National Gallery

Richard Thomas – Artist and Lecturer, Tate Modern

Tina Rackham – Fine Art Valuer, Canterbury Auction Galleries