



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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## **Undergraduate Diploma in History of Art II**

**2017-2018**

**Course code: 1718DCR702**

**COURSE GUIDE**

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Welcome to the **Undergraduate Diploma in History of Art II**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year and each unit (term) is equally weighted, in terms of credits. For further information about academic credit please see our website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/faqs/3-credit-faqs>

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The **Undergraduate Diploma in History of Art II** offers a theoretical approach to art history and the relevant socio-cultural, historical and political contexts. The units are designed to introduce students the most significant movements which emerged in Western Europe during the 20th century, from Cubism to Postmodernism, and their impact on painting, sculpture and architecture. On completion of the course, students will have acquired specific knowledge of the ground-breaking developments within art and of new media, from collage to digitalisation, involved in art production.

The course aims to:

1. provide students with a more complete knowledge and understanding of the history of the visual arts in Western Europe from the Early Renaissance to the 20c
2. provide a broad foundation introducing students to the main ideas, current theories and debates relating to each phase
3. develop analytical skills when reading key texts of art theory and criticism
4. enable students to acquire analytical skills and good study practice and be able to relate the works of art they see to their appropriate cultural and historical background.

### **Transferable skills for further study and employability**

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

### **Study hours**

The award of academic credit is a means of quantifying and recognising learning, and within the UK, one credit notionally represents 10 hours of learning<sup>1</sup>. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

<sup>1</sup> 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

## Teaching staff

### Course Director:

**Mary Conochie** is an art historian teaching on all programmes offered by the Institute of Continuing Education, including International Summer School. She is currently Course Director for both Diploma I and II. Mary studied Art History at London University and has been a lecturer for many years, lecturing at various academic institutions including Homerton College, Anglia Ruskin University, University of Hertfordshire and Norwich University of the Arts. At Anglia Ruskin University she carried out research for the Pedagogic Research Project Fund, with particular focus on how to assimilate theoretical aspects of art history into the practical environment of an art school, and the dichotomy between perceived formal lecture space and informal studio space. Mary's wide ranging teaching experience has provided her with a broad and detailed knowledge of her subject. Her particular areas of interest are the Renaissance, portraiture, the 19<sup>th</sup>-century and early 20<sup>th</sup>-century movements. Her theoretical approach is both thematic and pluralist. Her lectures are informal and she enjoys student participation, believing such an approach helps to increase confidence in students.

### Tutors:

**Dr Andrew Lacey** completed a first degree in history followed by a postgraduate degree in Library and Information Studies. From 1988 he worked as a professional librarian in a variety of Colleges and Universities. From 1994 to 2005 he was College Librarian at Trinity Hall, Cambridge and, from 2001 to 2004, simultaneously Special Collections Librarian at the University of Leicester. Andrew was a member of the University of Cambridge, Faculty of Architecture and History of Art from 2005 to 2008. In tandem with his professional career, Andrew has pursued his academic interests and teaching in continuing education, for both Cambridge and Oxford. His teaching and research has included work on the English Civil War, 16<sup>th</sup> and 17<sup>th</sup> century English and European history, the relationship between art and power, and nineteenth and twentieth century European history.

**Dr Sarah Pearson** read Art History at Reading University, gaining a first class BA and followed this with an MA in World Art Studies at UEA and a PhD in Architectural History at Reading. The subject of her doctoral thesis was the architect Francesco di Giorgio Martini and Sarah retains active research interests in Italian art and architecture. Sarah has been teaching and lecturing on a variety of art and architectural subjects since 2001 at Universities and adult education organizations. She is passionate about her subject and believes that learning about it should be both engaging and enjoyable for students.

## Administrative staff

**Academic Programme Manager:** Dr Liz Morfoot  
t. 01223 746226 e. [emm30@cam.ac.uk](mailto:emm30@cam.ac.uk)

**Programme Administrator:** Miss Ola Dlugokencka  
t. 01223 746418 e. [ad759@cam.ac.uk](mailto:ad759@cam.ac.uk)

## Venue

Madingley Hall is the University of Cambridge's campus dedicated to continuing education for adults. The magnificent Hall was built in the sixteenth century and acquired by the University in 1948. The Hall has been used by the Institute of Continuing Education as a venue since 1975.

You will be taught in one of 14 classrooms at Madingley Hall and, occasionally, at other venues. Classrooms are arranged and equipped to encourage effective small group learning and peer interaction. Technology-enhanced learning, including lecture capture where appropriate, is used in many classes and wi-fi is available throughout the site. We also provide a range of social learning spaces which you can make use of before, or after, your class. Seven acres of superb gardens and grounds designed by Capability Brown provide space to think, reflect and relax. We offer a range of catering including formal dining, sandwiches and snacks, and a full-service bar. If you are travelling a long distance you may wish to book accommodation in one of the Hall's 62 en suite bedrooms.

The Hall is situated three miles west of Cambridge with easy access from the M11 and the A14. There is ample free on-site car parking. Central London and Stansted Airport can be reached in under an hour by train from Cambridge railway station. Taxis from the railway station to Madingley Hall typically take around 20-25 minutes. Full directions are given on our website at:

[www.madingleyhall.co.uk/contact-us/how-to-find-us](http://www.madingleyhall.co.uk/contact-us/how-to-find-us)

## Contact details of ICE

Institute of Continuing Education  
University of Cambridge  
Madingley Hall  
Madingley  
Cambridge  
CB23 8AQ  
T: 01223 746222  
[www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)  
[ug-awards@ice.cam.ac.uk](mailto:ug-awards@ice.cam.ac.uk)

*Please also refer to the 'information for students' section on ICE's website [www.ice.cam.ac.uk/studying-with-us/information-for-students](http://www.ice.cam.ac.uk/studying-with-us/information-for-students) and the 2017/18 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.*

*Information correct as at 24 August 2017*

Syllabus for first unit  
Michaelmas term 2017

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## Modern art and life, 1880 – 1914

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<b>Start date</b>	7 October 2017	<b>End date</b>	9 December 2017
<b>Day</b>	Saturdays	<b>Time</b>	10.00am – 5.30pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Course</b>	Mary Conochie	<b>No of meetings</b>	3 Saturday day-schools (7 October, 28 October, 18 November 2017 )
<b>Director</b>			and a gallery visit (Saturday 9 December 2017)
<b>Tutors</b>	Dr Sarah Pearson Dr Andrew Lacey		

### Aims

This unit aims to:

- enable a critical understanding of the historical, cultural and social contexts within which art was produced between 1880-1900;
- analyse the impact of non-western influences upon all aspects of art of the period;
- examine the move away from the representational and the reasons for this;
- identify key artists whose virtuosity and experimentation had a profound effect upon art production.

### Content

This unit defines Early Modernism and what influences it: from industrialisation to disenchantment; from Japonisme to the primitive. With the development of photography and film, art is liberated from the representational and artists freed to challenge and reject previous academic conventions regarding subject matter. Socio-cultural changes result in a changing art market; the influence of gallery owners and entrepreneurs; and the rise of a new avant garde.

In architecture the development of new materials (such as steel, concrete, and reinforced glass) and in art the use of new media (such as collage and photomontage), enable artists to break boundaries further to create new concepts regarding living and looking. Throughout an increasingly urbanised Europe there is a proliferation of art movements (or 'isms') from Symbolism and Postimpressionism to Cubism and Abstraction: we will examine the impact of these new techniques on every aspect of art production: architecture, painting, sculpture.

## Presentation of the unit

The unit will be structured around powerpoint presentations. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Class discussion is encouraged throughout. A tutor-led gallery visit will form part of the unit.

## Provisional lecture list

*Please note that the content of these sessions may be rearranged during the unit.*

All teaching will take place at Madingley Hall unless otherwise stated.

**MC = Mary Conochie**

**SP = Sarah Pearson**

**AL = Andrew Lacey**

Session	Content
<b>DAY-SCHOOL 1</b> <b>Saturday 7 October 2017, 10.00am – 5.30pm</b>	
Lecture 1	Neo-impressionism – colour theory of Seurat and Signac and reactions against Impressionism. <b>MC</b>
Lecture 2	Symbolism – expressive use of colour in Van Gogh, Gauguin and Munch – use of decorative motifs. <b>MC</b>
Lecture 3	Secessionist art – Klimt and Viennese society and influence of Art Nouveau. <b>MC</b>
<b>DAY-SCHOOL 2</b> <b>Saturday 28 October 2017, 10.00am – 5.30pm</b>	
Lecture 4	Fauvism – the liberation of colour from form and its expressive use in work of Matisse and his contemporaries. <b>MC</b>
Lecture 5	Cubism – deconstructing and fragmentation of the 3D object onto the 2D plane through analytical and synthetic techniques. <b>MC</b>
Lecture 6	Expressionism 1905-1915. Die Brücke. The Blue Rider. Painting, sculpture and woodcuts. The expression of inner states in outer form. Distortion of shape, colour and space. Expressionism as a movement beyond visual art. May include: Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel, Marianne Werefkin, Gabriele Münter, Vassily Kandinsky, Franz Marc. <b>AL</b>
<b>DAY-SCHOOL 3</b> <b>Saturday 18 November 2017, 10.00am – 5.30pm</b>	
Lecture 7	Abstraction – Kandinsky and Mondrian – Malevich and Suprematism – seeking a pure non-objective art. <b>MC</b>
Lecture 8	Futurism using fragmentation of Cubism to represent the age of the machine, velocity and dynamism. Anarchic and anti-art aspects of Futurist manifesto. <b>MC</b>
Lecture 9	Arts and Crafts architecture, the rise of Art Nouveau – Modernisme, the Glasgow School and the Vienna Secession building, skyscrapers and the Chicago School. Urban planning and Expositions. Rise of the 'isms', Futurism, Functionalism and Expressionism. <b>SP</b>

	Expressionism. <b>SP</b>
<b>GALLERY VISIT TO THE TATE MODERN, LONDON</b> <b>Saturday 9 December 2017, meeting at the gallery at 11.00am</b>	MC and SP

### Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- define Early Modernism within the context of the period covered by the course;
- recognise non-western influences upon artworks from Japonisme to the primitive;
- describe some of the ideas behind the major movements of the period and how socio-cultural changes might influence them;
- identify some of the artists discussed by the techniques they used.

### Student assessment

This Diploma course requires a commitment to reading and pre-class preparation, including some specific reading between day-schools. Relevant texts will be handed out at the beginning of the course for subsequent day-schools.

Students are expected to submit an essay of 3,000 – 4,000 words on one of the essay titles listed below. The choice of title can be discussed beforehand with the tutor.

**If students wish to create their own title, this must be agreed in writing with the tutor first.**

### Essay titles

1. Discuss how Symbolist artists react to Realism and Impressionism and how they integrate non-western influences into their work. (You should focus your essay on no more than three artists).
2. Analyse the differences between Fauvism and Cubism through the artists' treatment of any of the themes discussed (e.g. landscape, portraiture, the nude).
3. How are the themes of the machine, velocity and dynamism manifest in the work of the Futurists?
4. Mondrian and Kandinsky both sought a pure non-objective art. Through a selection of works, examine how these artists achieve their quest through very different approaches.
5. Provide arguments for and against the claim that Expressionist art addressed subjective emotions, not external realities. Focus on two works of art (produced between 1905 and 1915) by two different artists.
6. How did early modern architecture seek to break with the traditions of historicism and the academic style? Answer with reference to a particular architectural movement from this period.

**Closing date for the submission of assignments: before 12 noon on Monday 8 January 2018 GMT\***

\*Greenwich Mean Time

Students are expected to submit their assignments online and feedback on assignments is delivered online.

### Reading and resource list

<b>Editor</b>	<b>Title</b>	<b>Publisher and date</b>
Barron, Stephanie	<i>German Expressionist Sculpture</i>	Los Angeles County Museum of Art 1980
Behr, Shulamith	<i>Expressionism</i>	Tate Publishing 1999
Friedel, Helmut and Annegret Hoberg	<i>The Blue Rider in the Lenbachhaus Munich</i>	Prestel 2013
Heller, Reinhold	<i>Brücke: The Birth of Expressionism in Dresden and Berlin, 1905-1913</i>	Catje Hantz 2009
Washton Long, Rose-Carol	<i>German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism</i>	University of California Press 1995
Weikop, Christian, ed.	<i>New Perspectives on Brücke Expressionism</i>	Ashgate 2011
West, Shearer	<i>The Visual Arts in Germany, 1890-1937: Utopia and Despair</i>	Manchester University Press 2001
Mallgrave, H F	<i>Modern Architectural Theory. A Historical Survey, 1673 - 1968</i>	Cambridge, 2005
Mallgrave, H F	<i>Otto Wagner: Reflections on the Raiment of Modernity</i>	University of Chicago Press; Reissue edition (1 Oct 1993)
Ogata, A.F.	<i>Art Nouveau and the Social Vision of Modern Living</i>	Cambridge, 2001
Banham, R.	<i>Theory and Design in the First Machine Age</i>	The MIT Press; 2 edition, 1980
Achilles, Rolf	<i>The Chicago School of Architecture: Building the Modern City 1800-1910</i>	Sire, 2013
Antliff Mark & Leighten Patricia	<i>Cubism and Culture (World of Art Series)</i>	London, 2001
Bois Yves-Alain	<i>Matisse and Picasso</i>	Flammarion, 1998



Blotkamp Carel	<i>Mondrian: The Art of Destruction</i>	2001
Brodskaja Nathalia	<i>Fauves (Art of the Century Collection)</i>	2011
Chipp Herschel B	<i>Theories of Modern Art</i>	University of California Press, 1968
Cooper Douglas	<i>The Cubist Epoch</i>	Phaidon, (1999 ed)
Cowling Elizabeth et al	<i>Matisse/Picasso</i>	Tate Publications, 2002
Cox Neil	<i>Cubism (Art and Ideas)</i>	Phaidon, 2000
Cumming, E and Kaplan, W	<i>The Arts and Crafts Movement</i>	Thames & Hudson, 1991
Eik Kahng et al	<i>Picasso and Braque: The Cubist Experiment 1910-1912</i>	Kimbell Art Museum, 2011
Elderfield John	<i>Henri Matisse: A Retrospective</i>	MOMA New York, 1992
Fer Briony	<i>On Abstract Art</i>	Yale, 2000 ed
Flam Jack D	<i>Matisse on Art</i>	Phaidon, 1990 (3 <sup>rd</sup> ed)
Frascina F et al	<i>Modernity and Modernism: French Painting in the 19<sup>th</sup> century</i>	Open University, Yale 1993
Glancey, Jonathan	<i>Twentieth Century Architecture</i>	Carlton Books, 2000
Gooding Mel	<i>Abstract Art (Movements in Modern Art Series)</i>	2001
Gibson Michael	<i>Symbolism</i>	1995
Hall, Peter	<i>Cities of Tomorrow: An Intellectual History of Urban Planning &amp; Design since 1880</i>	Wiley-Blackwell, 2014
Hamilton G H	<i>Painting and Sculpture in Europe 1880-1940</i>	Yale, 1993
Harrison C	<i>Art in Theory 1815-1900</i>	Oxford, 1998
Harrison Charles et al	<i>Primitivism, Cubism, Abstraction – the Early 20<sup>th</sup> Century</i>	Yale, 1993
Kandinsky Wassily	<i>Concerning the Spiritual in Art</i>	Dover Publications, 2000
Lucie-Smith Edward	<i>Symbolism</i>	Thames & Hudson, 1995 ed
Nochlin Linda	<i>Politics of Vision – Essays on 19<sup>th</sup> Century Art and Society</i>	London, 1991
Riley Bridget & Rainbird Sean	<i>Mondrian: Nature to Abstraction: From the Gemeentemuseum</i>	The Hague, 1997
Stangos N	<i>Concepts of Modern Art – From Fauvism to Postmodernism</i>	Thames & Hudson, 1994
Thomson Belinda	<i>The Post-Impressionists</i>	Phaidon, 1990

Syllabus for second unit  
Lent term 2018

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## Art and politics, 1914 - 1960

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<b>Start date</b>	13 January 2018	<b>End date</b>	24 March 2018
<b>Day</b>	Saturdays	<b>Time</b>	10.00am – 5.30pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Course</b>	Mary Conochie	<b>No of meetings</b>	3 Saturday day-schools (13 January, 10 February and 3 March 2018) and a gallery visit (24 March 2018)
<b>Director</b>			
<b>Tutors</b>	Dr Sarah Pearson Dr Andrew Lacey		

### Aims

This unit aims to:

- enable a critical understanding of the historical, cultural and social contexts within which art was produced between 1914-1960;
- analyse how the artist and art becomes more politicised and the techniques/materials used in this process;
- examine the emergence of the manifesto to explain artistic intention and also political engagement on the part of various artists;
- identify key artists whose virtuosity and experimentation had a profound effect upon art production.

### Content

During this period of cataclysmic change, with the apocalyptic effects of two world wars, Trotsky stated that *Art is not a mirror but a hammer – it does not reflect, it shapes*. [Trotsky, L, *Literature and Revolution*, (1924), ch.4, Futurism, ed. William Keath (2005)]. Prior to World War I the political stance of artists, and in particular those associated with Futurism and Dada, becomes increasingly apparent in various manifestoes used as a conduit through which they redefine the function of art as political tool. In Russia, Constructivism is initially adopted as the movement of the Revolution.

Between the wars, the Surrealists' interpretation of Freud challenges conventional attitudes and has a profound, lasting impact upon art, literature, photography, film and advertising. Whilst in Holland and Germany, a utopian ideal for living is created through the architecture and design of De Stijl and the Bauhaus. This unit also examines the use during both world wars of social realism in painting, sculpture and, in particular, the poster as propaganda tools by the fascist, communist and capitalist regimes of Germany, Russia and America alike. Finally, post World War II, there is a

return to abstraction through the New York School and Abstract Expressionism, placing America within the modern movement.

### Presentation of the unit

The unit will be structured around powerpoint presentations. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Class discussion is encouraged throughout. A tutor-led gallery visit will form part of the unit.

### Provisional weekly lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

**MC = Mary Conochie**

**SP = Sarah Pearson**

**AL = Andrew Lacey**

Session	Content
<b>DAY-SCHOOL 1</b>	
<b>Saturday 13 January 2018 10.00am – 5.30pm</b>	
Lecture 1	Art and War – Artists’ reactions to war particularly pre-1914 and analysis of the poster as political tool, as propaganda, and as commentary on social issues. <b>MC</b>
Lecture 2	Dada as international movement – Switzerland, Germany, France, USA. Analysing the ‘anti-art’ of the Dadaists as a sign of artists’ disillusionment with society and its view of art. Dada as challenge to the bedrock of traditional art and its profound influence on future art movements – Neo Dada in Pop Art and Duchamp in Conceptualism. <b>MC</b>
Lecture 3	Constructivism – Tatlin, Moholy-Nagy, Rodchenko, Popova – post Revolution and need for ‘new’ art for ‘new’ age of freedom. Linking of art to science and machine ethic – artist as engineer. <b>MC</b>
<b>DAY-SCHOOL 2</b>	
<b>Saturday 10 February 2018, 10.00am – 5.30pm</b>	
Lecture 4	Movements encompassing both art and architecture The De Stijl movement in the Netherlands and beyond. Walter Gropius, Bauhaus and its influence on later modernism. Art Deco and Streamline Moderne. <b>SP</b>
Lecture 5	Surrealism as a political movement, Andre Breton and the Manifesto of Surrealism. Surrealist artists including De Chirico, Dali, Magritte, Miro and Ernst. New techniques and practices within surrealist art. <b>SP</b>
Lecture 6	The architectural development and impact of Frank Lloyd Wright. Le Corbusier, the Unite d’Habitation and questions of urban planning. The International Modern style and the beginnings of Brutalism. Architectural responses to post war housing needs. <b>SP</b>

<b>DAY-SCHOOL 3</b> <b>Saturday 3 March 2018, 10.00am – 5.30pm</b>	
Lecture 7	This session will explore the relationship between art, architecture, ideology and propaganda in Fascist Italy, Nazi Germany and the Soviet Union between 1918-19 and the death of Stalin in 1953. Our exploration will concentrate primarily on painting, sculpture and architecture. As a result of the comparisons drawn between the three regimes we will discuss something of the nature of totalitarian art. <b>AL</b>
Lecture 8	Abstract Expressionism (or the New York School) flourished in 1940s-50s: Pollock, de Kooning, Rothko, de Kooning. Abstract imagery of monumental scale, the result of gestural techniques and improvisation that conveyed inner expressiveness through colour. <b>MC</b>
Lecture 9	Minimalism as an artistic movement and its critics. Artists studied include Yves Klein, Frank Stella, Donald Judd and Charles Hinman. Minimalism in architecture and the minimalist output of Mies van de Rohe. <b>SP</b>
<b>GALLERY VISIT – SAINSBURY CENTRE, UEA, NORWICH</b> <b>Saturday 24 March 2018</b>	The University of East Anglia and the Sainsbury Centre. The initial UEA campus was the design of Brutalist architect Denys Ladsun and constructed from 1963 – 1966. The original UEA buildings are a textbook of Brutalist design. The Sainsbury Centre (Norman Foster, 1974-1978) houses a collection of World Art including significant examples of European modern art, abstract art, constructivist art and art nouveau.

### Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- discuss the political engagement of certain artists during this period;
- demonstrate an understanding of the development of new and different techniques and materials used during this period;
- analyse painting, sculpture, architecture within a critical context using the appropriate terminology;
- identify the artistic changes taking place during this period within a socio-political context;
- describe the relevance of the manifesto as a political tool.

### Student assessment

This Diploma course requires a commitment to reading and pre-class preparation, including some specific reading between day-schools. Relevant texts will be handed out at the beginning of the course for subsequent day schools.

Students are expected to submit an essay of 3,000 – 4,000 words on one of the essay titles listed below. The choice of essay title can be discussed beforehand with the tutor.

**If students wish to create their own title, this must be agreed in writing with the tutor first.**

### Essay titles

1. Discuss the politicisation of the poster and how it was used as a propaganda tool by fascist, communist and democratic ideologies alike.
2. What innovative ideas and ways of working do you think the Constructivists introduced into the modern movement?
3. To what extent did Dada influence Surrealism?
4. Examine the impact of the *Unité d'Habitation* on later architecture.
5. Consider the impact of Freudian Theory on the early development of the Surrealist movement.
6. Do the emerging architectural styles of the early 20C (De Stijl, Bauhaus etc) disregard the importance of the human element on building design?
7. Did Frank Lloyd Wright influence Le Corbusier? Discuss.
8. Socialist Realism was a genuine art of and for the people. Discuss.

*Closing date for the submission of assignments: before 12 noon on Monday 16 April 2018 BST\**

*\*British Summer Time*

Students are expected to submit their assignments online and feedback on assignments is delivered online.

### Reading and resource list

Author / Editor	Title	Publisher and date
Ades, Dawn	<i>Dada and Surrealism reviewed</i>	Arts Council of Great Britain, London 1978
Ades, D and Cox, N	<i>Marcel Duchamp</i>	Thames & Hudson 1999
Alberro, Alexander and Stimson, Blake eds	<i>Conceptual art: a critical anthology</i>	Cambridge, Mass: MIT Press 1999
Blake, Peter	<i>Master Builders: Le Corbusier, Mies van der Rohe and Frank Lloyd Wright</i>	W W Norton & Company 1996
Breton, André	<i>Manifestoes of Surrealism</i>	Ann Arbor: University of

translated Seaver, Richard & Lane, Helen R		Michigan Press 1969
Clark, T	<i>Art and propaganda</i>	Weidenfeld & Nicolson, London 1997
Clement, Alexander	<i>Brualism: Post-War British Architecture</i>	The Crowood Press, 2011
Dachy, M	<i>Dada: The Revolt of Art</i>	Thames & Hudson 2006
Fer, Briony et al	<i>Realism, Rationalism, Surrealism – Art between the Wars</i>	Yale 1993
Frampton, Kenneth	<i>Modern Architecture, a critical history</i>	Thames & Hudson World of Art series, London, 4 <sup>th</sup> edition 2007
Frampton, Kenneth	<i>Le Corbusier</i>	Thames & Hudson World of Art series, London 2001
Frascina, Francis and Harrison, Charles	<i>Modern Art &amp; Modernism (A Critical Anthology)</i>	Paul Chapman 1982
Friedewald Boris	<i>Bauhaus</i>	Prestel, 2016
Frascina, Francis et al	<i>Art in Modern Culture (An Anthology of Critical Texts),</i>	Phaidon 1992
Golomstock, I	<i>Totalitarian art in the Soviet Union, the Third Reich, Fascist Italy and the People's Republic of China</i>	Colin Harvill, London 1990
Harrison, Charles et al	<i>Art in Theory 1900-1990,</i>	Blackwell 2001 edition
Hopkins, David	<i>Dada and Surrealism: a very short introduction</i>	Very Short Introductions series, OUP 2004
Jaffe, Hans Ludwig	<i>De Stijl 1917-1931: the Dutch contribution to modern art</i>	1986
Lupton, E & Abbott Miller, J (eds)	<i>ABCs of [triangle square circle]: the Bauhaus and design theory</i>	Thames & Hudson 2006
Lynton, Norbert	<i>The Story of Modern Art</i>	Phaidon 2003 edition
Meyer, James	<i>Minimalism</i>	Phaidon 2010
Mundy, Jennifer	<i>Surrealism – Desire Unbound</i>	Tate Publications 2001
Overy, Paul	<i>De Stijl: Art, Architecture &amp; Design</i>	Thames & Hudson 1991
Richter, Hans	<i>Dada – Art and Anti-art</i>	Thames & Hudson 1997
Seuphor, Michel	<i>Piet Mondrian: life and work</i>	1956
Taylor, R R	<i>The word in stone : the role of architecture in the National Socialist ideology</i>	Berkeley, Cal: University of California Press 1974
Tarkhanov, A	<i>Stalinist Architecture</i>	London: Laurence King 1992
Van Winkel, Camiel	<i>During the Exhibition the Gallery Will Be Closed: Contemporary Art and the Paradoxes of Conceptualism</i>	Valiz 2012
Waldberg, Patrick	<i>Surrealism</i>	Thames & Hudson 1997

Whitford, F	<i>Bauhaus</i>	Thames & Hudson 1984/1995
Wood, P et al	<i>Modernism in Dispute – Art Since 1940s</i>	Yale 1993

# Art in the consumer age 1960 - 2000: the commodification of art

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<b>Start date</b>	14 April 2018	<b>End date</b>	7 July 2018
<b>Day</b>	Saturdays	<b>Time</b>	10am – 5.30pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Course</b>	Mary Conochie	<b>No of meetings</b>	3 Saturday day-schools (14 April, 19 May and 16 June 2018) and a gallery visit (7 July 2018)
<b>Director</b>			
<b>Tutor</b>	Dr Sarah Pearson		

## Aims

The unit aims to:

- explore and examine in depth the contemporary art world and identify the key movements which have shaped modern and contemporary art.
- provide a critical understanding of the challenges to traditional concepts of art made by artists working in the years from 1960 to the present day.
- foster skills in critical visual analysis of a range of contemporary artworks – both inside and outside the traditional gallery space.

## Content

This unit examines the growth of consumerism and the emergence of vernacular culture in post-war society. This is manifest in Pop Art which both celebrates and condemns the materialistic tendencies through the use of the commonplace in the context of fine art. From the early 1970s, postmodernist theory relating to gender, ethnicity, cultural identity and feminism ideology have a profound effect upon art, leading to a preoccupation with political, social and cultural issues.

This period also witnesses the redefining of the art object and challenges to exhibition space as art works occupy every surface of the gallery. Conceptualism, Performance, Land Art and Installation all contribute to the dissemination of art into a wider cultural arena, inviting spectator participation. We'll consider whether the new media, including language, film, video, and digitalisation, render painting redundant: the screen becoming the canvas and the mouse the brush.

## Presentation of the unit



The unit will be structured around powerpoint presentations. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Class discussion is encouraged throughout. A tutor-led fieldtrip will form part of the unit.

### Provisional weekly lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

**MC = Mary Conochie**

**SP = Sarah Pearson**

Session	Content
<b>DAY-SCHOOL 1</b> <b>Saturday 14 April 2018, 10.00am – 5.30pm</b>	
Lecture 1	Pop Art / Neo Dada Lawrence Alloway, Richard Hamilton – Independent Group – Vernacular culture – Andy Warhol observes transience of television generation – the immediacy of news and tragedy. <b>MC</b>
Lecture 2	Postmodernism in art, difficulties in defining what constitutes postmodern. The rejection of modernism and the introduction of new subject matter such as Installation art. The rise of feminism and the promotion of female postmodern artists. Questioning gender representation in galleries and the circumscribed space of the art gallery <b>SP</b>
Lecture 3	Postmodernism in architecture, new materials and new possibilities. Paradox and irony in architecture. Architectural constructivism and the Italian liberty movement. Robert Venturi, Frank Gehry and Charles Moore. Gallery design and the architecture of exhibition. <b>SP</b>
<b>DAY-SCHOOL 2</b> <b>Saturday 19 May 2018, 10.00am – 5.30pm</b>	
Lecture 4	Conceptual art – examining the theory that art becomes ephemeral when art is understood as a conceptual exercise which may not generate physical form. Art as a dispensable or unseen object. The art of Joseph Kosuth, Piero Manzoni and Robert Rauschenberg. <b>SP</b>
Lecture 5	The role of language and text as new media in the visual experience in the work of (amongst others) Kosuth, Baldessari, Nauman and Kruger. <b>MC</b>
Lecture 6	Land art – the reinterpretation of the landscape through the intervention of the artist in outside space and use of organic materials: Robert Smithson, Tony Cragg - Antony Gormley - Richard Long. <b>MC</b>
<b>DAY-SCHOOL 3</b> <b>Saturday 16 June 2018, 10.00am – 5.30pm</b>	
Lecture 7	Artist as art – examining the use of self in art through

	performance and photography. <b>MC</b>
Lecture 8	The role of British Art and significance of Young British Artists in 1990s. <b>MC</b>
Lecture 9	Globalisation- the role of international art exhibitions and collectors. In architecture the rise of the Starchitect and the influence of architecture awards such as the Pritzker Prize and the RIBA award.. <b>SP</b>
<b>FIELD TRIP – POSTMODERN ARCHITECTURE TOUR - LONDON Saturday 7 July 2018</b>	An architectural walk in London examining key examples of modern and postmodern design.

### Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- understand fully the development of modern and contemporary art;
- demonstrate a nuanced understanding of how contemporary art practice has informed and been informed by art theory;
- analyse contemporary art in a sophisticated and advanced manner, using a range of appropriate terminology;
- skilfully and knowledgeably debate the future of contemporary art.

### Student assessment

This Diploma course requires a commitment to reading and pre-class preparation, including some specific reading between day-schools.

Students are expected to submit an essay of 3,000 – 4,000 words on one of the essay titles listed below. The choice of essay title can be discussed beforehand with the tutor.

**If students wish to create their own title, this must be agreed in writing with the tutor first.**

### Essay titles

1. How significant was the British Pop Art movement and how far was it influenced by Dada and Surrealism?
2. In conceptual art does the physical artwork become unnecessary, or for a successful transition of ideas (concept) is a visible form still required?
3. How does land art redefine and reinterpret the traditional genre of landscape painting?
4. Do global art and/or architecture competitions now drive the creative process, or do they simply showcase the finished product?
5. What central characteristics or qualities define and link the various strands of postmodern art?
6. Examine, with examples, how postmodern architecture represents a rejection of previous architectural styles.

Closing date for the submission of assignments: **before 12 noon on Monday 30 July 2018 BST**

Students are expected to submit their assignments online and feedback on assignments is delivered online.

### Reading and resource list

Editor	Title	Publisher and date
Alfrey, N, Sleeman, J and Tufnell, B	<i>Uncommon Ground: Land Art in Britain 1966-1979</i>	Hayward Gallery Publishing 2013
Bishop, C	<i>Installation Art</i>	Tate Publishing 2005
Bletter, R H	<i>The Architecture of Frank Gehry</i>	New York, 1986
D'Alleva, A	<i>How to write Art History</i>	Laurence King 2010
Edwards, S and Wood, P	<i>Art and Visual Culture 1850-2010: Modernity to Globalisation</i>	Tate Publishing 2013
Godfrey, Tony	<i>Conceptual Art</i>	Phaidon Press 1998
Goldberg, R	<i>Performance Art: from Futurism to the Present</i>	Thames & Hudson 2011
Harrison, C	<i>Modernism</i>	Tate 1997
Harrison, C and Wood, P	<i>Art in Theory 1900-2000: an Anthology of Changing Ideas</i>	Wiley-Blackwell 2002
Hearthey, E	<i>Postmodernism</i>	Tate 2000
Heathfield A and Glendinning, H	<i>Live: Art and Performance</i>	Tate Publishing 2004
Heffernan, J	<i>Museum of Words: the Poetics of Ekphrasis from Homer to Ashbery</i>	University of Chicago Press 2004
Hewison, R	<i>Future Tense 1990s</i>	Methuen 1990
Hicks A	<i>The School of London: Resurgence of Contemporary Painting</i>	Phaidon Press 1989
Hopkins, D	<i>After Modern Art 1945-2000</i>	Oxford History of Art series 2000
Jones, A and Warr, T	<i>The Artist's Body (Themes and Movements)</i>	Phaidon Press 2012
Kalb, P	<i>Art since 1980: Charting the Contemporary</i>	Laurence King 2013
Klotz, H	<i>The History of Postmodern Architecture</i>	The MIT Press; 1988
Lippard, Lucy	<i>Pop Art</i>	Thames & Hudson World of Art series 1970
Lucie-Smith, Edward	<i>Art Today</i>	Phaidon Press reprinted 2003
Lucie-Smith, Edward	<i>Movement in Art since 1945</i>	Thames & Hudson 2000
Madoff, S	<i>Pop Art: a Critical History</i>	University of California Press 1997
Meecham, P	<i>Modern Art</i>	Routledge 2000
Meyer, James	<i>Minimalism</i>	Phaidon Press 2000
Morley, Simon	<i>Writing on the Wall – Word and Image in Modern Art</i>	Thames and Hudson 2003
Nairne, S	<i>State of the Art 1980s</i>	Chatto & Windus 1980
Osborne, Peter (ed)	<i>Conceptualism</i>	Phaidon Scenes and

		Movement series 2002
Putnam, J	<i>Art and Artifact: the Museum as Medium</i>	Thames & Hudson 2009
Rosenthal, Norman et al	<i>Sensation – Young British Artists</i>	Saatchi Collection Catalogue 1997, Thames & Hudson/Royal Academy
Taylor, B	<i>Art of Today</i>	Weidenfeld & Nicolson 1995
Venturi, R	<i>Complexity and Contradiction in Architecture</i>	The Museum of Modern Art Press, New York, 1966
Venturi, R	<i>Learning from Las Vegas: The Forgotten Symbolism of Architectural Form</i>	The MIT Press, 1972, revised 1977

# TIMETABLE

Michaelmas 2017

## **Modern art and life, 1880 - 1914**

Saturday day-school 1	07/10/2017
Saturday day-school 2	28/10/2017
Saturday day-school 3	18/11/2017
Gallery visit	09/12/2017

Lent 2018

## **Art and politics, 1914 – 1960**

Saturday day-school 1	13/01/2018
Saturday day-school 2	10/02/2018
Saturday day-school 3	03/03/2018
Gallery visit	24/03/2018

Easter 2018

## **Art in the consumer age, 1960 – 2000: the commodification of art**

Saturday day-school 1	14/04/2018
Saturday day-school 2	19/05/2018
Saturday day-school 3	16/06/2018
Fieldtrip (architecture walk)	07/07/2018

**Assignment submission dates are normally 3 weeks after the final teaching session of term.**

*Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.*

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