Undergraduate Diploma in History of Art: British Visual Culture

2020-2021

Course code: 2021DCR087

COURSE GUIDE
Welcome to the **Undergraduate Diploma in History of Art: British Visual Culture**, 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. For further information about academic credit please see our website: [http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer](http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer).

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 course aims to allow students to:

- Explore all aspects of specific periods of visual culture in depth, with reference to the latest academic research;
- Develop the confidence to present evidence-based opinions, both written and oral;
- Discover their individual interests and skills, opening up the possibility of progressing to higher-level art-historical studies (in particular, to the History of Art strand of the Undergraduate Advanced Diploma in Research Theory and Practice).

### Teaching staff

#### Course Director:

**Dr Lydia Hamlett** is Academic Director in History of Art at the Institute of Continuing Education and a Fellow and Director of Studies at Murray Edwards College, University of Cambridge. She has published a book on mural painting in Britain in the long seventeenth century, *Mural Painting in Britain 1630-1730: Experiencing Histories* (Routledge 2020). Lydia previously worked in the museums and heritage sectors, including at Tate, the Fitzwilliam Museum, Kettle’s Yard and the National Trust. She co-founded, and is on the steering group for, the British Murals Network (britishmurals.org). Lydia’s PhD was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduates at the University of Cambridge since 2003 on a broad range of subjects.

#### Tutors:

**Dr Kate Grandjouan** lectures on early modern art at the Courtauld Institute and at Northeastern/New College of Humanities in London. She has a PhD in eighteenth-century British art from the Courtauld Institute and her post-doctoral research has been supported by fellowships from the Paul Mellon Centre in London and the Lewis Walpole Library (Yale University) in Connecticut. Current research focuses on early modern satire, print-making and national identity and relates to a book entitled ‘Hogarth’s French’. Courses taught this year have included ‘British Art & Cosmopolitanism in the Long Eighteenth Century’; ‘Print-Making in an Age of Revolution’; ‘The Elegiac Landscape in Visual Culture, 1750-1918’ and ‘European Art from Hogarth to Matisse’. Articles in French and English have been published on early modern satire, William Hogarth, Thomas Rowlandson and Henry Bunbury.

**Dr Louise Hardiman** is an independent art historian specialising in Russian and Soviet art and the history of British-Russian cultural exchange. Her PhD thesis from the University of Cambridge examined British engagement with Russian art during the Victorian and Edwardian periods, a project that she is now converting into two monographs: *The Firebird’s Flight: Russian Art in Britain, 1851-1922* and *Selling the Samovar: Women and the Promotion of Russian Craft in the West*. Her research has been supported by, among others, the Paul Mellon Centre for Studies in British Art and the Design History Society. She is co-editor of *Modernism and the Spiritual in Art: New Perspectives* (2017) and of a journal special issue on the Arts and Crafts movement in Russia entitled “Abramtsevo and its
Legacies: The Neo-national Movement in Art, Craft and Design” (2019). Her recent articles have examined the decorative arts practice of Russian women artists of the late nineteenth century and the South Kensington Museum’s early engagement with Russian art. Her teaching portfolio includes university and public sector work (e.g., V&A, National Portrait Gallery, Watts Gallery Artists’ Village).

Dr Sarah Pearson is an architectural historian with specialist interest in the architecture of the European Renaissance and in the use of architecture to promote specific ideological or sociological principles. Her PhD was from the University of Reading and the subject of her doctoral thesis was the architect Francesco di Giorgio Martini on whom she has published articles and contributed to the book, Reconstructing Francesco di Giorgio Architect (Peter Lang, 2011). Sarah has enjoyed teaching and lecturing at Universities and adult education institutions on a variety of art and architectural subjects since 2001. Sarah retains active research interests in Italian art and architecture with particular reference to the rise of Fascism and its expression through Italian design.

### Administrative staff

<table>
<thead>
<tr>
<th>Arts and Sciences Enquiries</th>
</tr>
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<tbody>
<tr>
<td>e. <a href="mailto:artscience@ice.cam.ac.uk">artscience@ice.cam.ac.uk</a></td>
</tr>
<tr>
<td>t. 01223 746418 / 746236</td>
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### Venue

The Institute of Continuing Education’s administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) and [www.madingleyhall.co.uk](http://www.madingleyhall.co.uk) for further information.

### Contact details of ICE

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[www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)  
ug-awards@ice.cam.ac.uk

Please also refer to the ‘information for students’ section on ICE’s website [http://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 2020/21 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 24/08/2020*
Syllabus for first unit  
Michaelmas term 2020

**British Art in a Global Context:**  
the long seventeenth century

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<td>Dr Lydia Hamlett</td>
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<td>Dr Kate Grandjouan</td>
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**Teaching**  
Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

**Aims**  
This unit allows students to:

- Explore the historical, theoretical and cultural contexts of the art of the British Isles in the seventeenth century in more depth (including art, architecture, sculpture and material culture);

- Analyse and immerse themselves in works of art (including artistic formats, styles and artists) and architecture (including buildings and plans);

- Observe different patterns of patronage across the court, country and city.

**Content**  
This module will examine British visual culture in a global context from the end of the sixteenth to the start of the eighteenth centuries. It will focus on the influence of the court, from the late Tudors and across each of the Stuart monarchs, looking at the interaction of arts of all media with aspects of wider culture including literary, historical and political. The sites of the royal palace and aristocratic country and town house, in particular, will serve as foci for the examination of architecture, painting, sculpture, gardens, mural painting, miniatures and tapestries. The course will consider the extent we can talk about “British” art when, in fact, many of the artists and craftsmen of the period were migrants from the Continent.
Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week’s work. In Unit 1, pre-recorded lectures will be released on week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 17 October 2020, 2.30-5pm
Meeting the group, Tutors’ welcome, study skills [LH & KG]
Introduction to the long seventeenth century [LH]

Wednesday 21 October 2020, 7-9pm
Charles I and Henrietta Maria: Art and Architecture [LH] – pre-recorded lecture

Wednesday 28 October 2020, 7-9pm
Restoration visual culture: Charles II [KG] – pre-recorded lecture
Restoration visual culture: Charles II [KG] – live seminar

Saturday 31 October 2020, 4-5pm
Tutor drop in/ social [LH]

Wednesday 4 November 2020, 7-9pm
Architecture and mural painting in the seventeenth century: Royal Palaces [LH] – pre-recorded lecture
Architecture and mural painting in the seventeenth century: Royal Palaces [LH] – live seminar

Wednesday 11 November 2020, 7-9pm
Prints and the Art of Translation [KG] – pre-recorded lecture
Prints and the Art of Translation [KG] – live seminar

Saturday 14 November 2020, 4-5pm
Tutor drop in/ social [LH]

Wednesday 18 November 2020, 7-9pm
Local to Imperial Prospects in Print: Francis Barlow and Wenceslaus Hollar [KG] – pre-recorded lecture
Local to Imperial Prospects in Print: Francis Barlow and Wenceslaus Hollar [KG] – live seminar
Wednesday 25 November 2020, 7-9pm

Architecture and mural painting in the seventeenth century: Aristocratic Houses [LH] – pre-recorded lecture

Saturday 28 November 2020, 4-5pm

Tutor drop in/ social [LH]

Wednesday 2 December 2020, 7-9pm

Paint at Court: Kneller’s Portrait manufactory: from Beauties to Kit-Kats [KG] – pre-recorded lecture
Paint at Court: Kneller’s Portrait manufactory: from Beauties to Kit-Kats [KG] – live seminar

Wednesday 9 December 2020, 7-9pm

Clubs and pubs? Sociability and the Virtuosi arts - informal Art academies [KG] – pre-recorded lecture
Clubs and pubs? Sociability and the Virtuosi arts - informal Art academies [KG] – live seminar

Wednesday 16 December 2020, 7-9pm

Acid attacks - graphic satire around the Glorious Revolution and after the lapsing of pre-publication censorship in 1695 [KG] – pre-recorded lecture
Acid attacks - graphic satire around the Glorious Revolution and after the lapsing of pre-publication censorship in 1695 [KG] – live seminar

Saturday 19 December 2020, 2.30-5pm

British Baroque: Interpretation in Heritage and Museums [LH] – live seminar
Discussion/ social [LH & KG]

Outcomes

Students should be able to demonstrate the following learning outcomes:

Knowledge and understanding

- Familiarity with works of art and architecture within the historical contexts of the British Isles in the seventeenth century, including social, political, cultural and theoretical;
- Knowledge of painters, architects and designers working in Britain, as well as different types of patronage and the processes of artistic commissions;
- Awareness of the latest scholarship and debates on topics and emerging fields in British Art History and how to apply knowledge to contemporary issues, e.g. in the fields of museums and display.
Skills

- Honed visual analysis skills including close looking and the use of precise art-historical terminology with which to shape one’s own criticism in written work and presentation;

- Research skills including collecting, evaluating and presenting relevant visual, textual and historical evidence;

- Close reading of primary and secondary texts and bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work.

Student assignments

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit, through independent research.

Students are required to submit an assignment of 3,500 – 4,000 words on one of the titles given below.

Assignment titles – please choose one of the following:

1) How important were portraits as an art form from 1603-1660?

2) To what extent did royal patronage affect the course of mural painting in the British Isles in the seventeenth or eighteenth centuries? Discuss with reference to specific royal palaces and aristocratic town and country houses.

3) Discuss a relationship between print and empire, using specific examples.

4) Analyse, with reference to specific examples how Anthony Van Dyck and Godfrey Kneller adapted their artistic commissions to suit their patrons

5) Choose one ‘stranger-painter’ and analyse their contribution the visual arts of the seventeenth century.

6) What was British about British art in the period? Explore in relation to the art of the court, the country and the city.

Closing date for the submission of assignment: Wednesday, 6th January 2021 by 12.00 (noon) GMT (Greenwich Mean Time).

For the award of credit the assignment is weighted at 100% of the unit total.

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

Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens; otherwise, many will be available to you online or in libraries once the course opens and you have University access. A longer bibliography of specific texts will follow nearer to the course opening.
Seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

Bibliography

*General*


T. Barber, ed. *British Baroque: Power and Illusion*, London 2020


Syllabus for second unit
Lent term 2021

The Eighteenth Century: the ‘Golden Age’ of British art?

Start date 9 January 2021     End date 27 March 2021
Day See below                  Time See below
Course Dr Lydia Hamlett       Teaching Sessions are taught through a
Director               combination of synchronous and
Tutors Dr Kate Grandjouan    asynchronous delivery. Please see
                        below for details.
                        Dr Lydia Hamlett
                        Dr Sarah Pearson

Aims
This unit allows students to:

- Explore the historical, theoretical and cultural contexts of the art of Britain in the eighteenth century in more depth (including art, architecture, sculpture and material culture);

- Analyse and immerse themselves in works of art (including artistic formats, styles and artists) and architecture (including buildings and plans);

- Observe different patterns of patronage across the court, country and city.

Content

This course will begin with the shift from a British Baroque to the beginning of what is traditionally seen as the “Golden Age” of British art, a period that saw the birth of the Royal Academy and the huge popularity of British-born artists such as Hogarth, Constable, Turner and Reynolds. The course will look at the divergence of the arts from the previous period and the emergence of new hierarchies of genres, including an exploration of the evolution of history painting and the predominance of the neoclassical in architectural projects. It will consider notions of Britishness in the context of imperial dominance and its impact on visual culture at home. Current issues in interpretation in museums and heritage will be addressed, for example around slavery and the historic house.
Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week’s work. In Unit 2, pre-recorded lectures will be released on week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 9 January 2021, 4-5pm
Introductory session, Tutors’ welcome, study skills [KG & SP]

Wednesday 13 January 2021, 7-9pm
Louis Laguerre and James Thornhill: public and private [LH] – pre-recorded lecture
Louis Laguerre and James Thornhill: public and private [LH] – live seminar

Wednesday 20 January 2021, 7-9pm
Print-making in Eighteenth-Century Britain [KG] – pre-recorded lecture
Print-making in Eighteenth-Century Britain [KG] – live seminar

Wednesday 27 January 2021, 7-9pm
Early 18th-century architecture: William Kent and his contemporaries [SP] – pre-recorded lecture
Early 18th-century architecture: William Kent and his contemporaries [SP] – live seminar

Wednesday 3 February 2021, 7-9pm
Public art & Public Space with Vauxhall Gardens and the Foundling Museum, early exhibiting societies to the arrival of the Academy [KG] – pre-recorded lecture
Public art & Public Space with Vauxhall Gardens and the Foundling Museum, early exhibiting societies to the arrival of the Academy [KG] – live seminar

Wednesday 10 February 2021, 7-9pm
Painting Conversations [KG] – pre-recorded lecture
Painting Conversations [KG] – live seminar

Wednesday 17 February 2021, 7-9pm
William Hogarth and the Rise of Caricature [KG] – pre-recorded lecture

Wednesday 24 February 2021, 7-9pm
Outcomes

Students should be able to demonstrate the following learning outcomes:

Knowledge and understanding

- Familiarity with works of art and architecture within the historical contexts of the Britain in the eighteenth century, including social, political, cultural and theoretical;

- Knowledge of painters, architects and designers working in Britain, as well as different types of patronage and the processes of artistic commissions;

- Awareness of the latest scholarship and debates on topics and emerging fields in British Art History and how to apply knowledge to contemporary issues, e.g. in the fields of museums and display.

Skills

- Honed visual analysis skills including close looking and the use of precise art-historical terminology with which to shape one’s own criticism in written work and presentation;
• Research skills including collecting, evaluating and presenting relevant visual, textual and historical evidence;

• Close reading of primary and secondary texts and bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work.

**Student assignments**

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit, through independent research.

For award of credit for this unit students may either undertake option 1 or 2 below.

1) **Presentation and short piece of writing (3,500 – 4,000 words in total)**

Students are to submit an illustrated presentation (1,500-2,000 words) and complete a short written task (also 1,500-2,000 words). The latter could be either: a) a visual analysis of an artwork or b) a visual analysis of a building or c) some interpretation material for an imagined display. If choosing the latter option, please include an explanation of why you are grouping the objects together (akin to a wall panel in an exhibition, circa 500 words) and a short explanation of each object (akin to a wall label, circa 200 words each). This configuration can be worked out by you, but the total amount of words submitted should be 1,500-2,000.

2) **Assignment of 3,500 – 4,000 words**

Assignment titles – please choose one of the following:

1. ‘Nothing is natural in the conversation piece’. Discuss.

2. How did art serve as a vehicle for the representation of war in the period?

3. How important was Hogarth to the foundation of a British school, and in what ways?

4. Discuss the relationship between caricature and the Royal Academy.

5. Compare the construction of social identity in the following portraits: Wright of Derby – Mr and Mrs Coltman (National Gallery) and Gainsborough – Mr and Mrs Hallett (National Gallery).

6. How did Empire provide opportunities for artists?

For the award of credit for this unit the presentation and 1,500–2,000 word piece of writing are equally weighted (option 1), for those students undertaking the 3,500 – 4,000 word assignment (option 2) the assignment is weighted at 100% of the unit total.

**Closing date for the submission of assignment: Wednesday, 31st March 2021 by 12.00 (noon) BST (British Summer Time).**
Students are expected to submit their assignments online and feedback on assignments is delivered online.

**Bibliography & Online Resources**

This is a short bibliography of general texts that you may wish to consult before the course opens; otherwise, many will be available to you online or in libraries once the course opens and you have University access. A longer bibliography of specific texts will follow nearer to the course opening. Seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

**Bibliography**

*General*


C. Harrison, P. Wood and J. Gaiger, eds. Art in Theory, 1648-1815, Malden 2000

D. Solkin, Art in Britain 1660-1815, New Haven and London 2015
# Russian art: Modernism to post-Soviet

**Start date** 17 April 2021  
**End date** 29 May 2021

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**Course Director** Dr Lydia Hamlett  
**Tutor** Dr Louise Hardiman

**Teaching** Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

## Aims

This unit allows students to:

- Understand the history of Russian and Soviet art from c.1870 to the present day, taking account of its social, political, and cultural contexts;

- Analyse and interpret art movements and works of art, architecture, and other media, as well as the principal Russian artists active from the rise of modernism through to the Soviet and post-Soviet periods;

- Use the case study of Russia to debate ‘modernist’ art as a phenomenon and its meaning, and to consider the extent to which extrinsic factors (e.g., religion, politics) might play a role in what are often understood as purely aesthetic shifts toward form (e.g., abstraction) over content (e.g., figuration).

## Content

Russian and Soviet art are often placed outside the canon of western European art, owing to the particularities of the country’s geography, history and politics, but the success of the early twentieth-century avant-garde movement has led to its inclusion in broader narratives of global modernism. A pattern of artistic contact, the mutual exploration of theories and ideas, and cross-cultural exchange has resulted in many links between the art of east and west. Yet Russia, the Soviet Union, and the post-Soviet space also provide a rich case study for the interpretation of modern art through its national contexts, such as religion and politics. Exploring a wide range of art, artists, movements, influences, patronage, collecting, and exhibition histories, students will gain an in depth understanding of the path of modernism and post-modernism in Russian and Soviet art and architecture and its distinctive features. The chronology covered will also include a final chapter—the post-Soviet period—allowing for a discussion of the impact of the collapse of the Soviet Union in 1991.
Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate to the topics currently being addressed by students (for example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc), and tutor drop-ins that dedicate time for students to ask questions relating to that week’s work. In Unit 3, two pre-recorded lectures will be released on week in advance of the live seminars in order that students have the opportunity to watch at a time that suits them.

Provisional lecture list

Saturday 17 April 2021, 11-12.30pm

Tutors' welcome, study skills and resources – live seminar (one hour)
Introduction to Russian and Soviet Art – pre-recorded lecture (30 minutes)

Lectures released w/c Wednesday 14 April 2021

Russian Realism (1): The Peredvizhniki (‘Itinerants’) [LoH] – pre-recorded lecture
Russian Realism (2): Impressionism [LoH] – pre-recorded lecture

Wednesday 21 April 2021, 7-9pm

Russian Realism (1): The Peredvizhniki (‘Itinerants’) [LoH] – live seminar
Russian Realism (2): Impressionism [LoH] – live seminar

Lectures released w/c Wednesday 21 April 2021

Arts & Crafts and Aestheticism: The Abramtsevo colony and the ‘World of Art’ group [LoH] – pre-recorded lecture
Mikhail Vrubel, the Blue Rose group and Symbolism [LoH] – pre-recorded lecture

Wednesday 28 April 2021, 7-9pm

Mikhail Vrubel, the Blue Rose group and Symbolism [LoH] – live seminar

Lectures released w/c Wednesday 28 April 2021

Between east and west: Interpreting Russian artistic modernism [LoH] – pre-recorded lecture
Religion, spirituality and the avant-garde [LoH] – pre-recorded lecture

Wednesday 5 May 2021, 7-9pm

Between east and west: Interpreting Russian artistic modernism [LoH] – live seminar
Religion, spirituality and the avant-garde [LoH] – live seminar

Lectures released w/c 5 May 2021

‘Black square’: Kazimir Malevich and Suprematism [LoH] – pre-recorded lecture
Art into Life: Understanding Constructivism [LoH] – pre-recorded lecture

**Wednesday 12 May 2021, 7-9pm**

‘Black square’: Kazimir Malevich and Suprematism [LoH] – live seminar

Art into Life: Understanding Constructivism [LoH] – live seminar

**Lectures released w/c 12 May 2021**

Propaganda art and the cult of the leader [LoH] – pre-recorded lecture

Real or ideal? Exploring Socialist Realism [LoH] – pre-recorded lecture

**Wednesday 19 May 2021, 7-9pm**

Propaganda art and the cult of the leader [LoH] – live seminar

Real or ideal? Exploring Socialist Realism [LoH] – live seminar

**Lecture released w/c 19 May 2021**

Outsiders: Émigré art / Non-conformism in the 1960s and 1970s [LoH] – pre-recorded lecture

Protest and performance: art in the post-Soviet space [LoH] – pre-recorded lecture

**Wednesday 26 May 2021, 7-9pm**


**Saturday 29 May 2021, 10-12.30pm**

Student-led presentations: Russian / Soviet art and visual culture

Two worlds or one? Exploring continuity and rupture in Russian, Soviet and post-Soviet art – group discussion [LoH]

**Outcomes**

Students should be able to demonstrate the following learning outcomes:

**Knowledge and understanding**

- High level understanding of the culturo-historical context of Russian art and its links with Byzantium;
- Knowledge of key works of Russian and Soviet modernist art and architecture and their historical contexts, including social, political, cultural and ideological;
- Knowledge of artists, art movements, designers and architects and their patrons, collectors and promoters;
- An understanding of the complex relationship between the development of Russian modernist art and western avant-garde movements;
- Knowledge of the principal shifts in art and art making which occurred as a result of the Russian Revolutions of 1917;
• Awareness of the scholarly literature and academic debates in the realm of Russian, Soviet and post-Soviet art.

• **Skills**

• Visual analysis, including close looking at art; understanding the application of critical methodologies and the techniques for writing about art and visual culture;

• Historical research, including collecting and evaluating evidence in the form of primary and secondary sources; interpreting these sources whether visual, textual or in other media;

• How to formulate an argument and present written work in the academic style.

**Student assignments**

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit, through independent research.

Students are required to submit an assignment of 3,500 – 4,000 words on one of the titles given below.

**Assignment titles – please choose one of the following:**

1) How does Russian art before 1900 influence the development of avant-garde art in Russia? Your answer should discuss at least two artists, genres, or movements.

2) To what extent is Russian modernism a national movement?

3) Discuss the extent to which politics has influenced Russian/Soviet modern art with reference to one or more of the following movements: (a) the ‘*Peredvizhniki*’, (b) Futurism, (c) Socialist Realism, or (d) post-Soviet art.

4) Assess the art and relevance to the development of Russian modernism of either: (a) Kazimir Malevich, (b) Vassily Kandinsky, (c) Liubov Popova. [You may, if you wish, agree with the tutor to work on another artist of your own choice.]

5) Do contemporary Russian artists work within or against tradition?

6) Discuss the career and influence of one of the following: (a) Sergei Shchukin, (b) Sergei Diaghilev, (c) Igor Grabar, (d) Ilya and Emilia Kabakov.

**Closing date for the submission of assignment: Friday 4th June 2021 12.00 (noon) BST (British Summer Time).**

For the award of credit the assignment is weighted at 100% of the unit total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.
Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens; otherwise, many will be available to you online or in libraries once the course opens and you have University access. A longer bibliography of specific texts will follow nearer to the course opening. Seminar materials for each week will be listed once the VLE for this course opens, including texts and/or images. These will all be provided by the Tutor on the VLE or else freely available online.

Bibliography

General


B. Groys, History Becomes Form: Moscow Conceptualism, Cambridge MA 2013

D. Jackson, The Wanderers and Critical Realism in Nineteenth-Century Painting, Manchester 2006 [also available in paperback 2011]
## TIMETABLE

### Michaelmas term 2020
#### Unit 1

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### Lent term 2021
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### Easter term 2021
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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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