



Institute of Continuing Education

Undergraduate Diploma in History of Art: British Visual Culture

2022-2023

Course code: 2223DCR087

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: www.ice.cam.ac.uk/info/academic-credits-cats-points

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).

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 learning¹. 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.

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

Teaching staff

Academic 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. Lydia's PhD was on ecclesiastical

art and architecture in Venice in the Renaissance and she has supervised undergraduate and postgraduate students at the University of Cambridge since 2003 on a broad range of subjects.

Course Directors & Tutors:

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. She retains active research interests in Italian art and architecture with particular reference to the rise of Fascism and its expression through Italian design.

Dr Kate Grandjovan is Assistant Professor of Art History at the New College of Humanities in London and lectures for Public Programmes at the Courtauld where she gained her PhD in eighteenth-century British art. 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. Recent articles and chapters in books on William Hogarth, painting and satirical print-making have appeared in *Studies in Ethnicity and Nationalism*, *Oxford University Studies in the Enlightenment*, *British Art Studies* and *Eighteenth-Century Studies*. A chapter in *Satire and the Multiplicity of Forms: 1600 – 1830: Textual and Graphic Transformations* is forthcoming with Manchester University Press in 2022 and a book on ‘Hogarth’s French’ is nearing completion.

Dr Louise Hardiman is an independent art historian specialising in Russian, Ukrainian and Soviet art and the history of British-Russian cultural exchange. She has a PhD from the University of Cambridge, which examined British engagement with Russian art during the Victorian and Edwardian periods. She is now writing two monographs developed from this research: *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 projects have been supported by, among others, the Paul Mellon Centre for Studies in British Art and the Design History Society. Past publications include *Modernism and the Spiritual in Russian Art: New Perspectives* (2017) and *Courtly Gifts and Cultural Diplomacy: Art, Material Culture and British-Russian Relations* (2021). 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. Hardiman’s teaching portfolio includes university and public sector work (e.g., National Portrait Gallery, Watts Gallery Artists’ Village).

Administrative staff

Arts and Sciences Enquiries
e. artscience@ice.cam.ac.uk t. 01223 746418 / 746236

Institute of Continuing Education

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 and www.madingleyhall.co.uk for further information.

Contact details of ICE

Institute of Continuing Education
University of Cambridge
Maddingley Hall
Maddingley
Cambridge
CB23 8AQ
t: 01223 746222
www.ice.cam.ac.uk
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 and the 2022-23 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 19/08/2022

Syllabus for first unit
Michaelmas term 2022

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

Start date	15 October 2022	End date	17 December 2022
Day	See below	Time	See below
Course Director	Dr Sarah Pearson	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutors	Dr Kate Grandjouan Dr Lydia Hamlett Dr Sarah Pearson		

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 15 October 2022, 2.30-5pm

Meeting the group, Tutors' welcome, study skills [KG]
Introduction to the long seventeenth century [KG]

Wednesday 19 October 2022, 7-9pm

Charles I and Henrietta Maria: Art and Architecture [LH] – pre-recorded lecture
Charles I and Henrietta Maria: Art and Architecture [LH] – live seminar

Wednesday 26 October 2022, 7-9pm

Restoration visual culture: Charles II [KG] – pre-recorded lecture
Restoration visual culture: Charles II [KG] – live seminar

Saturday 29 October 2022, 4-5pm

Tutor drop in/ social [SP]

Wednesday 2 November 2022, 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 9 November 2022, 7-9pm

Prints and the Art of Translation [KG] – pre-recorded lecture
Prints and the Art of Translation [KG] – live seminar

Wednesday 16 November 2022, 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 23 November 2022, 7-9pm

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

Architecture and mural painting in the seventeenth century: Aristocratic Houses [LH] – live seminar

Saturday 26 November 2022, 4-5pm

Tutor drop in/ social [SP]

Wednesday 30 November 2022, 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 7 December 2022, 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 14 December 2022, 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 17 December 2022, 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 4th January 2023 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.

Reading list [select]

D. Arnold and D. Peters Corbett, eds, *A Companion to British Art 1600-to the Present*, Oxford 2013 (via proquest central)

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

D. Bindman, ed, *The History of British Art, Vol.II*, New Haven and London 2008

B. Coward, ed, *A Companion to Stuart Britain* (via proquest central)

- P. Erikson and C. Hulse, eds, *Early modern visual culture: representation, race, and empire in Renaissance England*, Philadelphia 2000
- L. Gent, ed, *Albion's Classicism: The Visual Arts in Britain, 1550-1660*, New Haven and London 1994
- A. Griffiths, *The Print Before Photography: An Introduction to European Printmaking 1550-1820*, New Haven and London 2016
- M. Hallett, N. Llewellyn and M. Myrone, eds, *Court, Country, City: Essays on British Art and Architecture 1660-1735*, New Haven and London 2016
- C. Harrison, P. Wood and J. Gaiger, eds, *Art in Theory, 1648-1815*, Malden 2000
- J. Hook, *The Baroque Age in England*, London 1976
- L. Levy Peck, *Consuming Splendour: society and culture in seventeenth-century England*, Cambridge 2005
- A. Loomba and J. Burton, eds, *Race in early modern England: a documentary companion*, London 2007
- F. A. Nussbaum, ed, *The Global Eighteenth Century*, Baltimore and London 2003 (includes essays on the seventeenth century)
- M. Ogborn, *Global Lives: Britain and the World, 1550-1800*, Cambridge 2008
- D. Solkin, *Art in Britain 1660-1815*, New Haven and London 2015

Syllabus for second unit
Lent term 2023

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

Start date	7 January 2023	End date	11 March 2023
Day	See below	Time	See below
Course Director	Dr Sarah Pearson	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutors	Dr Kate Grandjouan 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 7 January 2023, 4-5pm

Introductory session, Tutors' welcome, study skills [KG & SP]

Wednesday 11 January 2023, 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 18 January 2023, 7-9pm

Print-making in Eighteenth-Century Britain [KG] – pre-recorded lecture

Print-making in Eighteenth-Century Britain [KG] – live seminar

Saturday 21 January 2023, 4-5pm

Tutor drop in/ social [SP]

Wednesday 25 January 2023, 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 1 February 2023, 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 8 February 2023, 7-9pm

Painting Conversations [KG] – pre-recorded lecture

Painting Conversations [KG] – live seminar

Wednesday 15 February 2023, 7-9pm

William Hogarth and the Rise of Caricature [KG] – pre-recorded lecture

William Hogarth and the Rise of Caricature [KG] – live seminar

Saturday 18 February 2023, 4-5pm

Tutor drop in/ social [SP]

Wednesday 22 February 2023, 7-9pm

Constable, Turner and Blake [SP] – pre-recorded lecture

Constable, Turner and Blake [SP] – live seminar

Wednesday 1 March 2023, 7-9pm

Eighteenth-century architecture: Robert Adam and his contemporaries [SP] – pre-recorded lecture

Eighteenth-century architecture: Robert Adam and his contemporaries [SP] – live seminar

Wednesday 8 March 2023, 7-9pm

Imperial Prospects: Art and Exploration (KG) – pre-recorded lecture

Imperial Prospects: Art and Exploration (KG) – live seminar

Saturday 11 March 2023, 2-5pm

Student-led Presentations: Eighteenth-century visual culture

Tutor-led drop in/ social [SP & 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 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 (1,750-2,000 words) and complete a short written task (also 1,750-2,000 words). The latter some interpretation material for an imagined display. 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 1,750-2,000.

2) Assignment of 3,500 – 4,000 words

Assignment titles – please choose one of the following:

1. Discuss William Hogarth's contribution to 18th-century British history painting.
2. 'Print-making enabled artists to experiment'. Evaluate this statement in relation to the work of TWO of the following artists: William Blake, James Gillray, William Hogarth, Joshua Reynolds and Benjamin West.
3. "A portrait painter depends upon another person to complete the picture. Their concerns are not mine" [Richard Avedon]. Analyse this statement in relation to eighteenth-century portraiture.
4. In what ways did the architecture of the eighteenth century reflect changes in politics or society? Consider with reference to at least two architects.
5. Can Turner's *Rain, Steam and Speed - The Great Western Railway* (1844) truly be considered a landscape painting?
6. How did Empire provide opportunities for artists?

For the award of credit for this unit the presentation and 1,750 – 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 22nd March 2023 by 12.00 (noon) BST (British Summer Time).

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

Reading list [select]

Chronicle 250: The Royal Academy Summer Exhibition: A Chronicle, 1769-2018:
<https://chronicle250.com/>

H. Barker and E. Chalus, eds, *Gender in the Eighteenth Century: Roles, Representations and Responsibilities*, London 1997 (online via proquest central)

D. Bindman, ed. *The History of British Art, Vol.II*, New Haven and London 2008

J. Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century*, New York and Abingdon 2013

T. Clayton, *The English Print 1688-1802*, New Haven and London 2007

M. Hallett, *Reynolds: Portraiture in Action*, New Haven and London 2014

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

P. Langford, *A Polite and Commercial People: England, 1727-1783*, Oxford 1994, via proquest central

M. Pointon, *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England*, Yale University Press, 1993, online via A&AePortal

G. Quilley and K. Dian Kriz, eds, *An Economy of Colour: Visual Culture and the Atlantic World, 1660–1830*, Manchester 2003

R. Simon, *Hogarth, France and British Art; The Rise of the Arts in the Eighteenth Century*, London 2007

D. Solkin, *Art in Britain 1660-1815*, New Haven and London 2015

J. Summerson, *Architecture in Britain 1530-1830*, London 1991

D. Wahrman, *The Making of the Modern Self: Identity and Culture in Eighteenth-Century England*, New Haven and London 2004 (online via proquest central)

Syllabus for third unit

Easter term 2023

Russian art: Modernism to post-Soviet

Start date	25 March 2023	End date	27 May 2023
Day	See below	Time	See below
Course Director	Dr Louise Hardiman	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery.
Tutor	Dr Louise Hardiman		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 particularities of geography, history and politics. However, 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 resulted in many links between the art of east and west in the decades before the Russian Revolution of 1917. Thereafter, an increasingly repressive Soviet arts policy held sway. Yet Russia, the Soviet Union, and the post-Soviet space also provide a rich case study for provide rich case studies for the interpretation of modern art through the lens of such influences as nationalism, religion, and politics. Exploring a wide range of art, artists, movements, 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, 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 25 March 2023, 3.30-5pm

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

Wednesday 29 March 2023, 7-9pm

Painting modernity: The Peredvizhniki ('Itinerants') and Russian Impressionism [LoH] – pre-recorded lecture (1 hour)
Painting modernity: The Peredvizhniki ('Itinerants') and Russian Impressionism [LoH] – live seminar (1 hour)

Wednesday 12 April 2023, 7-9pm

Emerging modernisms: Arts & Crafts, Aestheticism and Symbolism [LoH] – pre-recorded lecture
Emerging modernisms: Arts & Crafts, Aestheticism and Symbolism [LoH] – live seminar

Wednesday 19 April 2023, 7-9pm

Between east and west: Modernism and the empire [LoH] – pre-recorded lecture
Between east and west: Modernism and the empire [LoH] – live seminar

Saturday 22 April 2023, 4-5pm

Tutor drop in/ social [LoH]

Wednesday 26 April 2023, 7-9pm

New Directions: The Emergence of Abstract Art [LoH] – pre-recorded lecture
New Directions: The Emergence of Abstract Art [LoH] – live seminar

Wednesday 3 May 2023, 7-9pm

Art into Life: Understanding Constructivism [LoH] – pre-recorded lecture
Art into Life: Understanding Constructivism [LoH] – live seminar

Wednesday 10 May 2023, 7-9pm

Soviet Art: Exploring Socialist Realism [LoH] – pre-recorded lecture
Soviet Art: Exploring Socialist Realism [LoH] – live seminar

Saturday 13 May 2023, 4-5pm

Tutor drop in/ social [LoH]

Wednesday 17 May 2023, 7-9pm

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

Outsiders: Émigré art / Non-conformism in the 1960s and 1970s [LoH] – live seminar

Wednesday 24 May 2023, 7-9pm

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

Protest and performance: art in the post-Soviet Russia [LoH] – live seminar

Saturday 27 May 2021, 2.30-5pm

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 Revolution 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) Natalia Goncharova, (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 9th June 2023 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.

Reading list [select]

A. Benois, *The Russian School of Painting*, New York 1916

https://openlibrary.org/works/OL1175863W/The_Russian_school_of_painting

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TIMETABLE

Michaelmas term 2022

Unit 1

Session 1	15/10/22
Session 2	19/10/22
Session 3	26/10/22
Tutor drop-in/ Social	29/10/22
Session 4	02/11/22
Session 5	09/11/22
Session 6	16/11/22
Session 7	23/11/22
Tutor drop-in/ Social	26/11/22
Session 8	30/11/22
Session 9	07/12/22
Session 10	14/12/22
Session 11	17/12/22

Lent term 2023

Unit 2

Session 1	07/01/23
Session 2	11/01/23
Session 3	18/01/23
Tutor drop-in/ Social	21/01/23
Session 4	25/01/23
Session 5	01/02/23
Session 6	08/02/23
Session 7	15/02/23
Tutor drop-in/ Social	18/02/23
Session 8	22/02/23
Session 9	01/02/23
Session 10	08/03/23
Session 11	11/03/23

Easter term 2023

Unit 3

Session 1	25/03/23
Session 2	29/03/23
Session 3	12/04/23
Session 4	19/04/23
Tutor drop-in/ Social	22/04/23
Session 5	26/04/23
Session 6	03/04/23
Session 7	10/05/23
Tutor drop-in/ Social	13/05/23
Session 8	17/05/23
Session 9	24/05/23
Session 10	27/05/23

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.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk