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. or further information about academic credit please see our website: [www.ice.cam.ac.uk/info/academic-credits-cats-points](http://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 learning. 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 in England – 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 Grandjouan 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

<table>
<thead>
<tr>
<th>Arts and Sciences Enquiries</th>
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<tbody>
<tr>
<td>e. <a href="mailto:artscience@ice.cam.ac.uk">artscience@ice.cam.ac.uk</a></td>
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<tr>
<td>t. 01223 746418 / 746236</td>
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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](http://www.ice.cam.ac.uk) and [www.madingleyhall.co.uk](http://www.madingleyhall.co.uk) for further information.

Contact details of ICE
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*
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

**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

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]


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


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


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
# Syllabus for second unit

Lent term 2023

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

<table>
<thead>
<tr>
<th><strong>Start date</strong></th>
<th>7 January 2023</th>
<th><strong>End date</strong></th>
<th>11 March 2023</th>
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<td><strong>Day</strong></td>
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**Teaching** Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.

**Course Director** Dr Sarah Pearson

**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
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)


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


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. Please see below for details. |
| Tutor | Dr Louise Hardiman |

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 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

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

**Wednesday 24 May 2023, 7-9pm**

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

**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 ‘Peredvizhnik’, (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


http://www.openbookpublishers.com/reader/98

R.P. Blakesley and M. Samu, eds, From Realism to the Silver Age: New Studies in Russian Artistic Culture, DeKalb, IL 2014 (JSTOR)

M. Cullerne Bown, Contemporary Russian Art, 1989


B. Groys, History Becomes Form: Moscow Conceptualism, Cambridge, Massachusetts 2010

G.H. Hamilton, The Art and Architecture of Russia, 1st edn, Baltimore 1954 (archive.org)

J. Howard, East European Art, Oxford 2006 [sections related to Russia/Soviet Union]


D.V. Sarabianov, Russian Art from Neoclassicism to the Avant-Garde, 1st edn, London 1990
## TIMETABLE

### Michaelmas term 2022

#### Unit 1

<table>
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<th>Session</th>
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<tr>
<td>Session 3</td>
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<tr>
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### Lent term 2023

#### Unit 2

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### Easter term 2023

#### Unit 3

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