

FAIRLEIGH DICKINSON UNIVERSITY
WROXTON COLLEGE

THE DEVELOPMENT OF BRITISH PAINTING

COURSE TUTOR: Wendy Muir Hart

The development of British art from the 16th – 21st century incorporates native, European and North American sources for training and inspiration. Leading artists' styles, techniques, subject matter, and relationship to historic and economic events will be studied. Supervised visits to important national and private collections, as well as a guest speaker will support the programme.

LECTURE

- 1 Introduction to Art History: Late Renaissance in 16thc. N. Italy & N. Europe
- 2 Tudor Britain and Hans Holbein the Younger (1497-1543) from Henry VIII (1509-47) to Elizabeth I (1558-1603)
- 3 The art of Sir Anthony van Dyck (1599-1641) and the Stuart Court (1603-1702), (including the Commonwealth from 1649-60)
- 4 The Influence of 17thc Dutch and Flemish art
- 5 The French Academy (1648): From 17thc Classical to 18thc Rococo & Neo-Classical
- 6 William Hogarth (1697-1764): morality and satire in the London art world of the 18thc.
- 7 The Age of Portraiture: Sir Joshua Reynolds (1723-92) and Thomas Gainsborough (1727-88)
- 8 The rise of landscape painting in the 18thc & 19thc: J.M.W. Turner (1775-1851) – an original mind of fact and imagination, and the art of John Constable (1776-1837) – reality and idealism
- 9 Victorian Britain: the Pre-Raphaelite Brotherhood to art of the late 19thc.
- 10 Early 20thc. British Art
- 11 Guest Lecture: Mr. Antony Penrose – *'Picasso, Man Ray, and Max Ernst as seen Through the Eyes of Lee Miller and Sir Roland Penrose'*
- 12 British art from WWI to WWII with a focus on the art of Paul Nash (1889-1946)

LECTURE

- 13 Abstract to Conceptual Art of the late 20th – early 21st century
- 14 Revision
- 15 EXAM WEEK

TUTORIALS – WEEK

- 3 What is Art? Visual Analysis.
- 5. The Importance of the Print in Artistic Practice
- 7 The establishment of the Royal Academy (1768) and History Painting
- 9 ‘*Visionaries*’ William Blake (1757-1827) and Samuel Palmer (1803-81)
- 11 French art movements: Late 19th – early 20th century
- 13 20th century Cubism and Surrealism

GUEST SPEAKER:

Week 11 – Thursday – 11.00 a.m. – 1.00 p.m. (TBC)

Mr. Antony Penrose – ‘*Picasso, Man Ray, and Max Ernst as seen through the eyes of Lee Miller and Sir Roland Penrose*’

ART VISITS – WEEK – (All visits TBC)

- 2 Friday - Oxford: Christ Church Picture Gallery (a.m.), Ashmolean Museum (p.m.)
- 6 Friday - London: Wallace Collection (a.m.), National Gallery (p.m.)
- 8 Friday – London: Tate Britain (a.m.)
- 9. Friday – Cambridge: Kettles’ Yard (a.m. – noon)

NOTE: Other college visits to places of *artistic interest* include Bath, Birmingham, Edinburgh, and the Royal Academy and Victoria & Albert Museum in London.

Course work required will be **TWO** essays (**1500-2000 words**). Your **FIRST** essay to be chosen from the 1st list of **questions 1 – 6** and the **SECOND** essay from the 2nd list of **questions 1 - 6**.

Essays **must include references and a bibliography**. A hand-out '*Notes on Preparing Essays*' and explanation of setting out your references, etc., is attached. If you are still unsure about how to site your references, see Mr. Andrew Rose who will be happy to assist you in the above, as well as helping you find **books** from your Reading List hand-out. (You will also find art videos in the Library.)

The essays, participation in class and tutorial work, and interest shown during the guest lecture and art visits will count for 50% of the student's grade. A three-hour examination in Week 15 will make up the remaining 50% of the final grade.

Course Work Deadlines:

Week 7 First Essay (1500-2000 words) – by Thursday **4.00 p.m.**

Week 12 Second Essay (1500-2000 words) – by Thursday **4.00 p.m.**

NOTE:

- (a) '*An Introduction to English Painting*' by John Rothenstein is only an aide to the lectures. You are not expected to read all the books in your Reading List, but do not forget to refer to them as back up for your essay work.
- (b) You are expected to attend all course lectures, tutorials, the guest lecture, and art visits, unless you have a valid medical note. Failure to attend will count against your final grade.
- (c) If you have **any** questions concerning the course work or lectures, please see me – I am available on Thursdays, Room 7. At other times I can be contacted via Reception if you have a question.
- (d) Any student with documented medical, psychological or learning disabilities, who feel they may need in-class academic adjustments with reasonable modifications, and/or auxiliary aids and services while taking this course, should first contact the Disability Support Services (DSS) on their home campus to discuss specific needs. FDU Florham Campus students should contact the Director of Disability Support Services at 973-443-8079. FDU Metropolitan Campus students should contact the Associate Provost at 201-692-2477. Once the academic adjustments, modifications, or auxiliary aids and services are approved by DSS, the College Dean and the Faculty concerned will be notified.

QUESTIONS: 1st ESSAY (Due Week 7 – Thursday 4 p.m.)

Choose **ONE** question for your 1st essay (**1500-2000 words**) from the following six set out below:

- 1 Giving examples, comment on the importance of royal images and Tudor propaganda at the courts of Henry VIII (1509-47) and Elizabeth I (1558-1603), as portrayed by **Hans Holbein the Younger (1497-1543)** and **Nicholas Hilliard (1547-1619)**, respectively.
- 2 The works of **Sir Anthony van Dyck (1599-1641)** brought a significant change to portraiture at the court of Charles I (1625-49). Comment, giving examples, on his work **and** influence on **other** artists throughout the Stuart period.
- 3 **William Hogarth's (1697-1764)** work embodies his sense of social and political awareness. Discuss with examples of his work.
- 4 What influence, if any, has 17th c. Dutch **OR** 18th c. French art had on the development of British painting?
- 5 History Painting in 18th century Britain changed from the traditional idea of the '*Grand Manner*' of the French Academy. Discuss with reference to **two** of the following artists, giving examples of their work: **Benjamin West (1738-1820)**, **John Singleton Copley (1738-1815)**, **Philippe-Jacques de Loutherbourg (1740-1812)**, and **Joseph Wright of Derby (1734-97)**.
- 6 Comment on the rise and popularity of portraiture in the 18th century, with **particular reference to Sir Joshua Reynolds (1723-92) and Thomas Gainsborough (1727-88)**. Discuss and compare with examples of their work.

NOTE: On-line submission to: **Papers@wroxton-college.ac.uk**

QUESTIONS: 2nd ESSAY (Due Week 13 – Thursday 4 p.m.)

Choose **ONE** question for your 2nd essay (1500-2000 words) from the following six set out below:

- 1 The *Grand Tour* of the 18th century produced an interest in the art of landscape painting. With the onset of the Napoleonic Wars in Europe (1793-1815), this form of painting flourished in Britain. Discuss, with examples, landscape painting in Britain with **particular reference to J.M.W. Turner (1775-1851) and John Constable's (1776-1837).**
- 2 The work of **William Blake (1757-1827) and Samuel Palmer (1805-81)** at the beginning of the 19th century appears to be in advance of their time. Discuss with examples.
- 3 Discuss the work of the **Pre-Raphaelite Brotherhood**, and their impact on the art of the Victorian age, giving examples.
- 4 **J.A.M. Whistler (1834-1903) and John Singer Sargent (1856-1925)**, were cosmopolitan artists *bridging* the French art movements of the late 19th century with British art of this period. Discuss.
- 5 Discuss the work of **Paul Nash (1889-1946)** as an Official War Artist in both the First and Second World Wars, and his importance to **British Surrealism**, giving examples of his work.
- 6 How important a role has **Abstract OR Pop** art played in the 20th century? Discuss, giving examples.

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