



<b>Course Title:</b>	<b>London: City of Art</b>				
<b>Course Code:</b>	LONS ARLC 103				
<b>Subject:</b>	Art History/Art				
<b>Credits:</b>	4				
<b>Semester/Term:</b>	<input checked="" type="checkbox"/> <b>Semester</b> <input type="checkbox"/> <b>J-Term</b> <input type="checkbox"/> <b>Summer</b>				
<b>Course Description:</b>	<p>This course will trace the history of displaying, selling and curating art in London from the eighteenth-century to the present day. We will explore the development of the art museum in the capital, from the first purpose-build gallery in Dulwich, to the ambitious museum complex at South Kensington, to the reclaimed industrial halls of Tate Modern. We will also explore the connections between art and money in the city, from Hogarth’s fund-raising efforts for the Foundling Hospital to the emergence of the mega art-fair, Frieze and the all-powerful private collectors, such as Charles Saatchi.</p> <p>We will also examine the status of Britain’s national collection and national museums, and ask ‘who owns the best art?’ We will look at the way that museums and exhibitions have shaped British Art History and the way we have learned to look at art, from the National Gallery, to Roger Fry’s Post-Impressionist exhibitions in the 1910s and Sensation! – the show that marked the arrival of the YBAs onto the British art scene in the 1990s.</p> <p>We will consider the impact of British politics on London’s cultural landscape and how the recent cuts to arts funding might impact museum culture and British art making in the years to come.</p> <p>The course will be taught through seminars and field trips to relevant museums and galleries, using London’s extensive art collections as our primary resource. Our visits will be combined with the close reading of art historical texts and film screenings, as well as specialized tours and discussions with curators.</p>				
<b>Course Requirements:</b>	<p><b>Required Text</b></p> <p>Dana Arnold, <i>Art History: A Very Short Introduction</i> (Oxford: Oxford University Press, 2004). ISBN: 978-0-19-280181-4; Cost: To Be Determined.</p> <p>Karsten Schubert, <i>The Curator’s Egg: The Evolution of the Museum concept from the French Revolution to the present day</i> (London: Ridinghouse, 2009). ISBN: 978-1-905464-20-3; Cost: To Be Determined.</p> <p><b>Assignments</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Course Requirements</th> <th style="text-align: left;">Percentages</th> </tr> </thead> <tbody> <tr> <td>1. Gallery Review</td> <td>15%</td> </tr> </tbody> </table>	Course Requirements	Percentages	1. Gallery Review	15%
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	<b>Session 8</b>	Visual histories II: A space for the avant-garde. Gallery visit #8
	<b>Session 9</b>	Visual histories III: A Walk Through British Art. Gallery visit #9
	<b>Session 10</b>	Art and Politics I: Art for the Poor. Gallery visit #10
	<b>Session 11</b>	Art and Politics: Art for the rich. Gallery visit #11
	<b>Session 12</b>	Art and Politics: Who needs the arts? Gallery visit #12
<b>Other Policies:</b>	<p><b>Expectations</b> Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p><b>Attendance/Participation</b> Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p><b>Course Policies</b> For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p><b>Plagiarism</b> Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p> <p><b>Late or Missed Assignments</b> Will not be accepted for grading.</p> <p><b>Students with Disabilities</b> Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p>	
<b>Prerequisites:</b>	None. Some prior knowledge of the history of western art would be an advantage.	