

School of Art History

Head of School Professor I A Carradice

Degree Programmes

Certificate: Museum and Gallery Studies

Graduate Diploma: Art History
History and Practice of Photography
History of Photography
Museum and Gallery Studies

M.Litt.: Art History
History and Practice of Photography
History of Photography
Museum and Gallery Studies

M.Phil.: Art History
History of Photography
Museum and Gallery Studies
National Trust for Scotland Studies

Programme Requirements

Art History

Graduate Diploma: 120 credits from AH5001 - AH5118
M.Litt.: 120 credits as for Graduate Diploma plus AH5099
M.Phil.: 120 credits as for Graduate Diploma plus a thesis of not more than 40,000 words

History of Photography

Graduate Diploma: 120 credits from AH5076, AH5111, AH5112, AH5113 and other approved modules.
M.Litt.: 120 credits as for Graduate Diploma plus AH5099
M.Phil.: 120 credits as for Graduate Diploma plus a thesis of not more than 40,000 words

History and Practice of Photography

(Taught in partnership with the School of Fine Art, Duncan of Jordanstone College, University of Dundee)

Graduate Diploma: 120 credits from AH5076, AH5111, AH5112, AH5113 and other approved modules (St Andrews-based modules), AH5601, AH5602, AH5603 (Dundee-based modules)

M.Litt.: 120 credits as for Graduate Diploma plus AH5099 or AH5699

The weighting can be either two-thirds St Andrews-based modules and one-third Dundee-based modules or *vice versa*.

Art History – 5000 Level Modules

Museum and Gallery Studies

Certificate: 60 credits: AH5507 and AH5508

Graduate Diploma: 120 credits : AH5504, AH5505 and AH5506

M.Litt.: 120 credits as for Graduate Diploma plus AH5099

M.Phil.: 120 credits as for Graduate Diploma plus a thesis of not more than 40,000 words based normally on research taken in close conjunction with a Museum or Gallery

National Trust for Scotland Studies

M.Phil.: 120 credits as for Graduate Diploma in Museum and Gallery Studies plus a thesis of not more than 40,000 words based on research undertaken in close conjunction with the National Trust for Scotland

Modules

AH5076 Issues in Twentieth Century Photography

Credits: 30.0 Semester: 2

Programme(s): Optional Module for Art History Postgraduate Taught Programmes within the School.

Description: The seminar will take the Mapplethorpe/Serrano controversy as the starting point for a discussion of issues that have had particular resonance in photography. These include First-Amendment issues, freedom of expression, freedom of information, obscenity and pornography. In addition to being concerned with artists' rights, the module will focus upon the rights of the subject. These rights include privacy and entitlement to a degree of control over the image. Recent test cases to be considered include Nick Ut's 'Children Fleeing after a Napalm Attack' and W. Eugene Smith's 'Tomoko is Bathed by her Mother'.

Class Hour: To be arranged.

Teaching: One seminar

Assessment: Continuous Assessment = 100%

AH5079 Thomas Chippendale and Scotland

Credits: 30.0 Semester: 1

Programme(s): Optional module for Art History Postgraduate Taught Programmes within the School.

Description: Thomas Chippendale the Elder is not known to have visited Scotland but it can be argued that his impact is more concentrated here than in any other country. This module will introduce Thomas Chippendale against the background of the eighteenth century cabinet making world, analyse the commercial enterprise that was 'Chippendale & Rannie' and then turn attention to the publication, promotion and influence of the *Gentleman and Cabinet Makers Director* in Scotland. Field visits will be made to the sites of important early commissions and documentary evidence of the firm's activity in Scotland will be studied. The lasting influence of the designs into the 1960s will be addressed.

Class Hour: To be arranged.

Teaching: One seminar.

Assessment: Continuous Assessment = 100%

AH5082 The Ship

Credits: 30.0 Semester: 2

Programme(s): Optional module for Art History Postgraduate Taught Programmes within the School.

Description: This module investigates the subject and symbolism of the ship as it relates to art and architectural history. Discussion, potentially via e-mail, will include the ship as visual metaphor: its antique and modern political, religious, mythological and commercial iconography; its expression of 'rite', 'passage', 'power' and 'frailty'. Alternatively, the ship and sailor may be studied in their role in the development of styles and cultural traditions. Examples will range from seventeenth-century Dutch marine painting to Eisenstein's film *Battleship Potemkin*; Egyptian burial ships; rostral columns; Baroque ship pulpits and fountains; Le Corbusier's liner-inspired architecture; Bosch's Ship of Fools; naval portraiture, uniforms and emblems; Klee's, Hamilton Finlay's, Kandinsky's boats, submarines and celestial ships.

Class Hour: To be arranged.

Teaching: One seminar.

Assessment: Continuous Assessment = 100%

AH5083 Giorgione

Credits: 30.0 Semester: 1

Programme(s): Optional module for Art History Postgraduate Taught Programmes within the School.

Description: The module will focus on the work of the important but highly problematic Venetian Renaissance painter Giorgione, as a case study for the investigation of a range of art-historical approaches. These include: formal analysis; iconography; the investigation of pictorial technique; analysis of literary evidence; consideration of the relationship between art and society; typology.

Class Hour: To be arranged.

Teaching: One seminar.

Assessment: Continuous Assessment = 100%

AH5099 Dissertation for M.Litt. Programme/s

Credits: 60.0

Prerequisite: An average grade of at least 14 in course work.

Programme(s): Compulsory module for all M.Litt. Art History Postgraduate Programmes within the School except History and Practice of Photography.

Description: Student dissertations will be supervised by members of the teaching staff who will advise on the choice of subject and provide guidance throughout the research process. The completed dissertation of not more than 15,000 words must be submitted by the end of August.

Class Hour: At times to be arranged with the supervisor

Teaching: Individual Supervision

Assessment: Dissertation = 100%

AH5100 Art Historical Resources and Methods

Credits: 30.0 Semester: 2

Programme(s): Strongly advised for Art History Postgraduate Taught Programmes.

Description: This module, designed for those enrolled for the M.Litt. and M.Phil., will introduce students to the resources (textual, visual, and electronic) available in St Andrews and elsewhere in Britain for research into the history of art. Emphasis will be placed on electronic resources accessible through the web. As far as possible instruction will be geared to the precise interests of students in order to provide them with a thorough preparation for the writing of their dissertations. Among the topics covered will be the collecting and recording of bibliographic information, the use of visual and documentary archives, note taking and the presentation (oral and written) of scholarly research. Each two hour class will include instruction by the tutor and practical exercises undertaken by students.

Class Hour: To be arranged.

Teaching: One seminar.

Assessment: Continuous Assessment = 100%

AH5101 Readings in Art History

Credits: 30.0 Semester: Either

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: This module is a detailed study of an Art Historical topic agreed between tutor and student. Taught on a one-to-one basis, this reading course will allow postgraduate students to acquire a detailed knowledge of an area of art history in preparation for further research. It will allow them also to develop their research bibliographic skills.

Class Hour: To be arranged.

Teaching: One class.

Assessment: Continuous Assessment = 100%

Art History – 5000 Level Modules

AH5102 Bibliography for Art History

Credits:	30.0	Semester:	Either
Programme(s):	Optional module for all Art History Postgraduate Taught Programmes within the School		
Description:	This module is an exercise in the bibliography and historiography of an aspect of the history of art which in appropriate cases can serve as a useful preparation for a research dissertation.		
Class Hour:	To be arranged.		
Teaching:	One class.		
Assessment:	Continuous Assessment = 100%		

AH5111 The ‘New Vision’ in Twentieth-Century European Photography

Credits:	30.0	Semester:	1
Anti-requisite:	AH4142		
Programme(s):	Optional module for all Art History Postgraduate Taught Programmes within the School		
Description:	This module examines the formal features, social context and political import of photography in Europe known by the umbrella label ‘New Vision’. The focus will be on the aspects of photographic production and reception which demanded a new and different way of looking from viewers, such as montage, images of war, Surrealist photography, problems of viewpoint and angle, methods of manipulation and ‘New Objectivity’ and ‘exact’ photography. The photographers and theorists covered by the course include Lazlo Moholy-Nagy, Rodchenko, Man Ray, Brassai, Renger-Patsch, August Sander, John Heartfield, Kertesz, Germaine Krull, Hannah Höch, Florence Henri, Ernst Jünger and Walter Benjamin.		
Class Hour:	To be arranged.		
Teaching:	One class.		
Assessment:	Continuous Assessment = 100%		

AH5112 Photography in Scotland, 1839-1848

Credits:	30.0	Semester:	1
Anti-requisite:	AH4103		
Programme(s):	Optional module for all Art History Postgraduate Taught Programmes within the School		
Description:	The University of St Andrews played a pivotal role in the establishment of photography in Scotland in the early 1840s. Sir David Brewster, Principal of the United College, was a friend of William Henry Fox Talbot, the inventor of negative-positive photography and corresponded with him during the years immediately after Talbot announced his invention. Brewster became the catalyst at St Andrews in the production of the first experimental works in photography by John and Robert Adamson. Brewster was also instrumental in the formation of the renowned partnership in photography involving David Octavius Hill and Robert Adamson. The module will explore in detail this critical period in the early history of photography.		
Class Hour:	To be arranged.		
Teaching:	One class.		
Assessment:	Continuous Assessment = 100%		

AH5113 Social Themes in Scottish Photography

Credits:	30.0	Semester:	1
Anti-requisite:	AH4119		
Programme(s):	Optional module for all Art History Postgraduate Taught Programmes within the School		
Description:	This module will explore the means by which social changes in nineteenth and early twentieth century Scotland were mirrored in photography. There will be a special emphasis on the ways in which the new technology of the camera opened up areas of discourse unavailable within the Fine Art tradition. After consideration of the links between photography and art, the module will examine the issues of the photograph as document, as tourist memento, as illustration and as social record. Throughout, the interaction between the social processes of urbanisation and industrialisation and the wholly modern artifice of the camera, will develop as a core theme.		
Class Hour:	To be arranged.		
Teaching:	One class.		
Assessment:	Continuous Assessment = 100%		

AH5114 Whistler's Influence and Legacy

Credits: 30.0 Semester: 2

Anti-requisite: AH4126

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: This module consists of an examination and assessment of the influence and legacy of the American-born artist James McNeill Whistler (1834-1903) who lived for most of his life in London, but also lived in Paris in the 1890s. It will pay particular attention to the period from c1900-1914 and will examine the significance of Whistler's art and critical writings during the last quarter of his lifetime and their legacy for Modernism in the twentieth century.

Class Hour: To be arranged.

Teaching: One class.

Assessment: Continuous Assessment = 100%

AH5115 From Figuration to Non-Objectivity 1910-1925

Credits: 30.0 Semester: 2

Anti-requisite: AH4118

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: This module will examine the various factors (aesthetic, philosophical, political, scientific and cultural) that conditioned the emergence of abstract styles in painting and sculpture during the 1910s and 1920s. Particular attention will be paid to the theoretical underpinnings of abstraction among artists working in Europe (notably France, Germany and Russia) over this period and especially artistic discourse as it developed in the wake of Cubism. In aesthetic terms, the focus will be on artists such as Marcel Duchamp, Fernand Léger, Robert Delaunay, Sonia Delaunay, Wassily Kandinsky, Kazimir Malevich and Vladimir Tatlin.

Class Hour: To be arranged.

Teaching: One class.

Assessment: Continuous Assessment = 100%

AH5117 The Arts Connected with Building: Arts and Crafts Ideas and Ideals

Credits: 30.0 Semester: 1

Anti-requisite: AH4129

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: Key sources by Pugin, Ruskin, Morris, Voysey, Gimson, Lethaby and others will be analysed and discussed in order to get to the heart of a movement which considered the 'true unit of art' to be 'a building with all its due ornament and furniture'. Issues for consideration will include art and socialism, individuality, the hand versus machine debate and the role of women in the Arts and Crafts Movement. Students will also assess the influence of the Movement and whether its ideals continue to be relevant today.

Class Hour: To be arranged.

Teaching: One class.

Assessment: Continuous Assessment = 100%

Art History – 5000 Level Modules

AH5118 Paragons of Northern Baroque: Rubens and Rembrandt

Credits: 30.0 Semester: 1

Anti-requisite: AH4076

Programme(s): Optional module for all Art History Postgraduate Taught Programmes within the School

Description: Rubens and Rembrandt are the two most important Northern artists of the seventeenth century and any developed understanding of Netherlandish art during this century relies on a sound acquaintance with their work. The differences between Rubens and Rembrandt (which were socio-economic and biographical, as well as artistic) render a joint study of them unusually instructive and also involve students with some of the most outstanding works of seventeenth century art. (Paintings by both are available for first hand study in Edinburgh and Glasgow.) This module examines the two artists in sequence, and thematically: the art of Rubens is explored first, followed by that of Rembrandt. Themes studied include religious, mythological, allegorical and historical iconography, landscape and portraiture.

Class Hour: To be arranged.

Teaching: One class.

Assessment: Continuous Assessment = 100%

AH5504 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 1 : Collections in Context

Credits: 40.0 Semester: 1

Co-requisites: AH5505, AH5506

Programme(s): Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5505-AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: museum definitions and museum professions; types of museums and museum support systems; history of collecting and museums; current issues and ethics; museum registration; acquisition and disposal policies and practices; collections documentation; collections care and preventive and remedial conservation; security and insurance; collections-based research.

Class Hour: All day Tuesday and Wednesday am.

Teaching: One lecture, one seminar, also practical classes and field trips.

Assessment: Continuous Assessment = 100%

AH5505 Theory and Practice of Museums, Art Galleries and Related Organisations, Part 2: Audiences and Management

Credits: 40.0 Semester: 2

Co-requisites: AH5504, AH5506

Programme(s): Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5506 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. Subjects covered include: understanding audiences; information services, temporary and permanent exhibitions; display and interpretation; education services and outreach; ethics and current issues; governing bodies and administration; forward planning; project management; finances and fund raising; personnel management; marketing, publicity and media relations.

Class Hour: All day Tuesday and Wednesday am.

Teaching: One lecture, one seminar, also practical classes and field trips.

Assessment: Continuous Assessment = 100%

AH5506 Project Work (Museum and Gallery Studies)

Credits: 40.0 Semester: Whole Year

Co-requisites: AH5504, AH5505

Programme(s): Compulsory module for Museum and Gallery Studies and National Trust for Scotland Studies Taught Postgraduate Programmes

Description: This module is only available to students taking the Diploma, M.Litt. or M.Phil. in Museum and Gallery Studies or M.Phil. in National Trust for Scotland Studies. Together with AH5504 and AH5505 it forms an essential part of a vocational training programme which combines knowledge and skills development to prepare students for work in the museums/galleries/heritage sector or for further research in this area. This module provides most of the practical skills element of the programme. The practical work undertaken can vary, depending on the particular interests of individual students, but it should normally include: (i) experience of preparing an exhibition as part of a team, including research, selection of exhibits, production of written materials, mounting of displays and provision of educational events; (ii) another, individual project, selected by the student and covering another area of museum work, e.g. collections management, museum outreach activities or museum management.

Class Hour: To be arranged.

Teaching: One seminar per week and practical work.

Assessment: Assessment of student's work portfolio = 100%

AH5507 Certificate in Museum and Gallery Studies, Part 1: Introduction to Museums and Galleries

Credits: 20.0 Semester: Whole Year

Co-requisite: AH5508

Programme(s): Compulsory module for Museum and Gallery Studies Certificate.

Description: This module is available to students taking the Certificate in Museum and Gallery Studies. It is aimed primarily at museum and gallery professionals who wish to gain the Associateship of the Museums Association by Route D. The taught course provides an introduction to *Collections in Context* (history of collecting, museum definitions and support systems, current issues and ethics, etc); and elements of *Collections Management* or *Museum Audiences* or *Museum Management* (depending on the needs of the students).

Class Hour: To be arranged.

Teaching: 6 lectures, 6 seminars, 6 practical classes over 5 days

Assessment: Continuous Assessment = 100%

AH5508 Certificate in Museum and Gallery Studies, Part 2: Project Work

Credits: 40.0 Semester: Whole Year

Co-requisite: AH5507

Programme(s): Compulsory module for Museum and Gallery Studies Certificate.

Description: This module is an essential element of the Certificate in Museum and Gallery Studies. It is aimed primarily at museum and gallery professionals who wish to gain the Associateship of the Museums Association by Route D. A substantial workplace project spread over 12 months is undertaken in the student's workplace with advice and supervision from tutors.

Class Hour: To be arranged.

Teaching: 1-4 tutorials over whole year.

Assessment: Continuous Assessment = 100%

Art History – 5000 Level Modules

AH5601 Fine Art Photographic Practice

Credits: 20.0 Semester: 1

Programme(s): Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: This module will offer a context in which students can articulate ideas through making chemical based photographic work. The module will facilitate the exploration of the medium of fine art photography in a range of its facets, such as portraiture, constructed image, and documentary practices. Within these areas of study, students will be encouraged to experiment with different modes of production. This module will offer practical instruction in established methods of producing analogue photographic imagery. This will include black and white wet/dry facilities, black and white printing, medium format photographic techniques, etc.

Class Hour: To be arranged.

Teaching: At least 5 contact Hours per week.

Assessment: Continuous Assessment = 100%

AH5602 Digital Photographic Practice

Credits: 20.0 Semester: 2

Programme(s) Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: This module will offer a context in which students can articulate ideas through making digital photographic work. The module will explore the medium of fine art photography and its relationship with new technologies. Within this area of study, students will be encouraged to experiment with different modes of production. This module will offer practical workshops and instruction in most areas of digital photographic production. As well as the investigation of digital capture and print processes, the module would offer practical workshops in the manipulation of photographic imagery, and provide a forum for debate on the implications of such practices.

Class Hour: To be arranged.

Teaching: At least 5 contact hours per week.

Assessment: Continuous Assessment = 100%

AH5603 Special Topic in Photography

Credits: 20.0 Semester: Either

Programme(s): Optional module for History and Practice of Photography Taught Postgraduate Programme.

Description: The emphasis of this module will be on personal research development and it will provide a critical and educational environment in which students can develop as artists with photography/digital imaging at the core of their practice. As well as the further investigation of digital and photographic capture and print processes, the module will provide a forum for debate on the implications of such practices.

Class Hour: To be arranged.

Teaching: At least 5 contact hours per week.

Assessment: Continuous Assessment = 100%

AH5699 Dissertation/Exhibition

Credits: 60.0 Semester: Whole Year

Programme(s): Compulsory module for M.Litt History and Practice of Photography Taught Postgraduate Programme.

Description: A thesis of not more than 15,000 words on an approved topic in the history of photography *or* a photographic exhibition, with supporting documentation. Supervision will be provided as appropriate by the staff of the School of Art History, University of St Andrews and the staff of the School of Fine Art, University of Dundee.

Class Hour: To be arranged.

Teaching: 5 contact hours per week.

Assessment: Continuous Assessment = 100%