Module title	Visual Culture and Theory
Semester (semester1/semester2 if applicable)	Semester 2
Module credit number of units	5 ECTS
Assessment	100% Continuous Assessment

Module aims and objectives

The aim of the module is to enable learners to compare and contrast different historical periods and styles in art and design, and understand their evolution through time. This subject area will also develop the learner's skills in visual analysis that will be required in other modules in the programme.

The objectives are to introduce learners to key historical styles and periods in European art and design from Neoclassicism (c.1790) up to early Modernism (c.1914). Time will also be dedicated to academic referencing and essay research.

On successful completion of this module, the learner will be able to:
1. Evaluate the key movements in art and design from c.1790-c.1914 within their artistic, historical, social and cultural contexts.
2. Contrast the work of different artists, designers, movements and styles with one another.
3. Apply critical thinking skills, communication skills, and independent research and writing skills.

Module content

Semester 1 / Week no	Topic No	Topic Name
1.1	1	Introduction to Module and Assignments **Josiah Wedgwood**, his response to the fashion for drinking tea and to new consumer needs in industrial Britain, his tapping into the vogue for Neoclassical design, making ceramics desirable **The Industrial Revolution**, the effects of mass production, an emerging consumer culture, the mechanisation of textiles, Isaac Merritt Singer's sewing machine
1.2	2	**The Great Exhibition** of 1851, Henry Cole, the V&A Museum as a showcase for good/bad design **Museums and Department stores** as places of commerce and leisure for the middle class. Shopping as recreation/entertainment, Harrods, Liberty, Selfridges. Veblen's Theory of the Leisure Class
1.3	3	**Design Reform**, John Ruskin's theories on industrialisation, ornament, craftsmanship; AWN Pugin and the Gothic Revival, his hatred of 19th C. industrial towns v his affection for medieval towns **To Decorate or not to Decorate?** Changing attitudes to ornament and surface embellishment in 19th and 20th C design. Adolf Loos' *Ornament and Crime*, versus Owen Jones' *The Grammar of Ornament*

1.4	4	**William Morris**, the paradox of Morris' Socialist, utopian theories versus the reality of his handmade, beautifully crafted good and the high cost of their production and manufacture. **The Arts & Crafts Movement** in Britain and Ireland, the revival of vernacular and cottage industries
1.5	5	**Christopher Dresser,** the first modern designer, his engagement with technology & industrialisation **Realism**, the effects of industrialisation in France, social conscience in art, Courbet, Millet, Manet
1.6	6	**What is Socialism?** Karl Marx's Communist Manifesto, the Marxian concept of alienation as a by-product of mass production, a new concern for the plight of the working classes as seen in art **The Advent of Photography** and its cultural implications, its effects on painting, the perceived notion of reality captured by a lens, exploration of theories in Susan Sontag's: *On Photography*
1.7	7	**Impressionism**, Monet, Renoir, Morisot, Degas, Cassatt, modernity in French 19th century painting **The Transformation of Paris** in the late 19th Century, the Exposition Universelle, the Eiffel Tower, Haussmann's new boulevards and the destruction of much of the medieval city, the Métro system
1.8	8	**Post-Impressionism** and the seeds of Modernism in France, Cezanne, Gauguin, Van Gogh **Neo-Impressionism,** Pointilism, Divisionism, Seurat, Signac and the early work of Matisse
1.9	9	**Art Nouveau Architecture & Design,** Hector Guimard, Victor Horta, Gaudí, Lalique, Tiffany **The Vienna Secession**, Josef Hoffmann, Wiener Werkstätte, Michael Thonet's 'Bistro' chair
1.10	10	**The Origins of Typography, Gutenberg,** the Printing Press and the steam-driven printing press, illustrated and pictorial newspapers, the proliferation of printed matter, Blackletter, Roman type **Art Nouveau Posters/Chromolithography,** Jules Chéret, Toulouse-Lautrec, Beardsley, Mucha, Livemont, Bradley, how graphic design reflects changing and challenging social/sexual norms
1.11	11	**Early Modernism: Cubism and Futurism,** Picasso, Braque, interest in the primitive in French art, Marinetti, Balla, Boccioni, celebration of the machine age, technology, speed, violence in the city **Early Modernism: Fauvism and Expressionism**, Matisse, Derain in France, Die Brücke (The Bridge): Kirchner, Nolde in Germany, the common interest in the child-like, the primitive and unsophisticated

Reading lists and other information resources

Recommended Reading:
- Newson A, Suggett E, Sudjic D (2016) 'Designer Maker User' Phaidon Press
- Facos, M. (2011) 'An Introduction to Nineteenth-Century Art: Artists and the Challenge of Modernity, Routledge
- Woodham, J. (1997) 'Twentieth-Century Design'. Oxford: Oxford University Press

Secondary Reading
- Bell, J. and Waters (2014). Doing your research project: A guideline for first time researchers.
- Dempsey, A. (2010) 'Schools and Movements: The Essential Encyclopaedic Guide to Modern Art' London: Thames and Hudson
- Eisenman, S. F. (2002). 'Nineteenth Century Art: A Critical History'. London: Thames and Hudson
- Hughes, R. (2000). 'The Shock of the New: Art and the Century of Change'. Thames and Hudson
- Sparke, P. (1999). 'A Century of Design: Design Pioneers of the 20th Century'. London: Mitchell Beazley
- Honour, H. and Fleming, J. (1999). 'A World History of Art'. London: Laurence King